



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

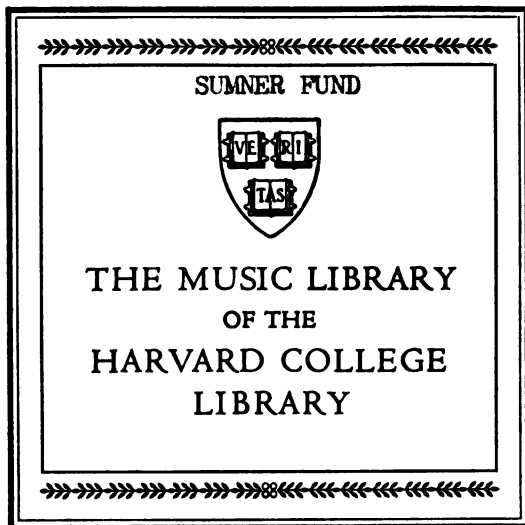
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



Mus 39.182



[illegible]

PRINTED IN U.S.A.





12  
FF

# GUIDE

TO THE

## STUDY OF MUSICAL HISTORY AND CRITICISM

BY

EDWARD DICKINSON, A. M.,

PROFESSOR OF MUSICAL HISTORY

AT OBERLIN COLLEGE.

---

OBERLIN, O.:  
PEARCE & RANDOLPH,  
PRINTERS.

1875.

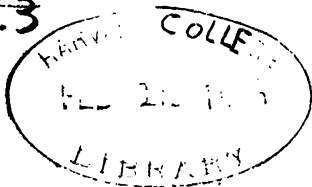


~~Sp 1.27.9~~

RR1055.3

~~Mus 36.7~~

~~Mus 31.782~~



*Summer fund*

HARVARD UNIVERSITY

OCT 21 1967

EDA KUHN LOEB MUSIC LIBRARY

---

COPYRIGHT, 1895, BY EDWARD DICKINSON.

---

## PREFACE.

The topics and references contained in the following pages are intended as an aid to those who wish to study musical history and criticism in a systematic and scholar-like manner. The time has gone by when the authority of a single book or a single author could meet the demands of an intelligent curiosity. In history, literature,—every department of research in which the reliance is wholly or partially upon books, it is now taken for granted that the only rational method is the examination of many authorities with the aid of abstracts, topics, references, and similar guides. The scheme of this present manual is to indicate what material exists in English for the study of musical history, and how that material may be used to the greatest advantage.

The topics are synopses of lectures given at Oberlin College; but they are also of general utility, for they summarize the most important phases of the subject, and show the student along what lines his inquiry must proceed. The method is to treat the topics as questions, and find the answers in the references. The author has in general, avoided references to books that are difficult to procure. Only those articles in periodicals are cited which deal with subjects that are not so well or concisely covered in any of the books available, or which have a special interest given them by their authorship.

In the catalogue at the close of the manual the number of pages in works in a single volume is given as an approximate indication of the price of the book. Those interested in this subject will usually be able to induce managers of public libraries to procure books of this class. The most necessary single work is Grove's Dictionary of Music and Musicians. The largest and perhaps most satisfactory single history of music, in spite of defects of arrangement, is Naumann's. The great standard biographies are Spitta's Bach, Jahn's Mozart, Niecks' Chopin, and Finck's Wagner. One who has absorbed these has a good general view of most of the main currents of modern musical development. Ev-

#### IV

ery student should also make a thorough study of Parry's *Art of Music*. Further to assist the purchaser, about thirty books of especial value have been indicated in the Appendix by printing the authors' names in italics.

If some references seem scanty it is only because the periods to which they belong have not been thoroughly treated in English musical literature.

The student must always bear in mind that musical history must be studied in two aspects, viz., the evolution of musical forms and technical material, and the relation of musical culture to the general intellectual progress of mankind.

OBERLIN, OHIO, May, 1895.

## I.

### ANCIENT AND PRIMITIVE MUSIC.

1. Some form of musical practice exists in all historic periods, and among all nations and tribes.
2. Supposed origin of music.
3. Primitive connection between music and dancing.
4. Dramatic nature of the primitive dance.
5. Origin of the rhythmic element in music.
6. Original union of music and poetry.
7. General condition of music among ancient nations; absence of harmony; music not a free art, but bound up with poetry and the dance, with religious ceremony, social observance, etc.
8. Ancient ascription of divine origin to music; alleged miraculous powers.
9. Music as a sacred art among the Egyptians, Hebrews, Greeks, Hindus and Chinese.
10. Extraordinary emotional influence ascribed to music by these nations; probable explanation.
11. Causes of the lack of progressiveness in ancient music.

### REFERENCES.

1. *Spencer*. Origin and Function of Music, in Essays, Moral, Political and Aesthetic.
2. *Popular Science Monthly*. September, 1893, The Origin of Literary Forms.
3. *Gurney*. The Power of Sound, chaps. vi. and xxi.
4. *Darwin*. The Descent of Man, II., p. 314 seq.
5. *Alice C. Fletcher* and *John C. Fillmore*. Monograph on the Omaha Indian Music.
6. *Engel*. The Study of National Music.
7. *Chorley*. National Music of the World.
8. The National, Patriotic and Typical Airs of all Lands, compiled by *Sousa*.

9. For accounts of musical practice among savages, see *Bancroft*. The Native Races of the Pacific Coast.
10. *Elson*. Curiosities of Music.
11. *Pole*. Philosophy of Music, chap. vii.

## II.

## ANCIENT MUSIC.—II.

1. Music among the ancient Hebrews; difficulty of the subject from lack of musical or theoretical remains.
2. Important function of music in the temple service, the schools of the prophets, and domestic life.
3. Indications in the Psalms and the prophetic books of the Bible.
4. Musical instruments among the Hebrews.
5. Music attains its highest development in ancient times among the Greeks.
6. High value imputed to music by the Greek philosophers and law-givers.
7. Historic connection between poetry and music among the Greeks.
8. Employment of music in the periods of the rhapsodists, the lyrists, and the dramatists.
9. Early Greek instruments; the lyre, flute, Pan's pipes, etc.
10. The Greek theoretic system.
11. Ideal of music among the Greeks the reënforcement of poetic diction by the most refined gradations of inflection and rhythm.
12. The Athenian tragedy; union of the arts of poetry, music, and mimic action; influence of this ideal in the history of the modern opera.
13. Decline of Greek music; age of the virtuosos; the theorists.
14. Music in ancient Rome.

## REFERENCES.

**Hebrew Music:**

1. Histories of Burney and Naumann.

2. *McClintock & Strong's* Cyclopædia of Biblical, Theological and Ecclesiastical Literature; articles—Music, Musical Instruments, Psalms.
3. *Kaiser & Sparger*. Ancient Hebrew Music, Introduction.

#### **Greek Music:**

4. Earlier chapters in the histories of Burney and Naumann. Fuller discussion in the histories of Chappell and Rowbotham.
5. *Langhans*. History of Music in Twelve Lectures, lect. i.
6. *Jebb*. Primer of Greek Literature.
7. *Engel*. Musical Instruments (South Kensington Museum Art Handbooks).
8. *Macfarren*. Six Lectures on Harmony, lect. i.
9. *Stainer & Barrett's* Dictionary of Musical Terms; article—Greek Music.
10. *Pole*. Philosophy of Music, chaps. vii. and ix., appendix A.
11. *Haigh*. The Attic Theatre; the chorus, p. 259; dancing, p. 283; music, p. 291.
12. *A. W. von Schlegel*. Lectures on Dramatic Art and Literature (Bohn's Library), chap. i.; chap. iii., pp. 63-5.
13. *Wagner*. Art Life and Theories, translated by Burlingame, pp. 145-7.
14. *Mathews*. How to Understand Music, II., chap. xi.
15. *Naumann*. History of Music, I., p. 518, chap. vi.

•

### III.

## MUSIC OF THE CHRISTIAN CHURCH,

A. D. 50-900.

1. Especial adaptiveness of music as an expression of the genius of Christianity.
2. Prominence of song in the worship of the early Christians; its general character.
3. Multiplication of rites and rapid growth of ceremonialism after the recognition of Christianity by Constantine in the early part of the fourth century.

4. The liturgies; their musical dress; the service of song transferred from the congregation to the clergy and choir.
5. St. Ambrose, bishop of Milan in the fourth century; his services to the church hymnody and chant; the Ambrosian modes.
6. Gregory the Great, pope 590-604; his work in establishing the pre-eminence of the Roman see.
7. The Roman liturgy essentially completed by Gregory.
8. Musical reforms imputed to him.
9. The Gregorian chant, its origin, character, and historic importance.
10. Efforts to impose the Roman ritual and chant upon all the occidental churches.
11. Missionary labors in Germany, Gaul, Spain and Britain; the monasteries, their life and discipline.
12. Convent of St. Gall; Notker Balbulus and the Sequence.
13. Charlemagne; his service in maintaining purity and uniformity in the ritual song.

#### REFERENCES.

##### **The Christian Liturgies:**

1. *McClintock & Strong's* Cyclopædia; articles—Liturgies, Mass, Hours, Breviary.
2. *Neale*. Essays on Liturgiology and Church History.
3. *Schaff*. History of the Christian Church, III., chap. vii.
4. *Coleman*. The Apostolical and Primitive Church, chap. xii.

##### **The Gregorian Chant:**

5. *Grove's* Dictionary of Music and Musicians; articles—Plain Song, Modes, Gregorian Tones (appendix).
6. *Smith & Cheetham's* Dictionary of Christian Antiquities; article—Music.
7. *Spencer*. The Church Modes.
8. *Helmores*. Accompanying Harmonies to the Hymnal Noted, Introduction.
9. *Helmores*. Plain Song (Novello's Music Primers).
10. *Haberl*. Magister Choralis, translated by Donnelly, chaps. i.-iii.
11. *Pole*. Philosophy of Music, chap. x.

12. *Macfarren*. Lectures on Harmony, lect i.
  13. *McClintock & Strong's* Cyclopædia; article—Music (Christian).
  14. *Catholic World*. Vol. 28, Plain Chant in its Relation to the Ritual.
  15. *Naumann*. History of Music, I., pp. 181-9.
  16. *Langhans*. History of Music, chap. ii.
- 

## IV.

## NOTATION; THE BEGINNING OF POLYPHONY.

1. Early mediæval systems of notation; the neumæ.
2. Gradual introduction of lines and spaces.
3. Experiments in measured music.
4. State of musical culture and practice in the church before the introduction of part-singing.
5. First employment of music in parts; its supposed origin in the musical practice of the Teutonic and Keltic tribes.
6. Harmony essentially a contribution of the North; melody, of the South.
7. The Organum of Hucbald about 900, its nature and significance.
8. Definition of polyphony; of counterpoint; their first application.
9. Epoch of Guido of Arezzo, eleventh century.
10. Epoch of Franco of Cologne, thirteenth century.
11. The court chapels and schools of France become the seat of the development of counterpoint.
12. The scholastic age of music; a long period of scientific experiment must precede the attainment of beauty and expression.
13. Latin hymns of the Middle Ages.

## REFERENCES.

1. *Naumann*. History of Music, I., pp. 268-303.
2. *Langhans*. History of Music, chap. iii.
3. *Pole*. Philosophy of Music, chap. xx.



4. *Helmore*. Plain Song.
5. *Smith & Cheetham's* Dictionary of Christian Antiquities; article—Music (Notation).
6. *Stainer & Barrett's* Dictionary of Musical Terms; article—Counterpoint.
7. *Grove's* Dictionary; article—Schools.

#### Latin Hymns:

8. *Trench*. Sacred Latin Poetry, Introduction.
9. *Julian's* Dictionary of Hymnology.
10. *Duffield*. Latin Hymns; chap. xxxii. gives a bibliography, chap. xxxiii. an index to translated hymns.
11. *Neale*. Mediæval Hymns and Sequences.
12. *Encyclopædia Britannica*; article—Hymns.
13. *McClintock & Strong's* Cyclopædia; article—Hymns.
14. *Helmore*. Accompanying Harmonies to the Hymnal Noted.

### V.

#### POPULAR MUSIC IN THE MIDDLE AGES.

1. Two phases of music in the Middle Ages—the scientific music of the church and the natural music of the common people.
2. These two at first independent; afterward acting and reacting upon each other.
3. Rhythm and variety of expression and melody are derived from national music.
4. Outburst of artistic impulses at the time of the Crusades, the Hohenstaufen emperors, and the Provençal poets.
5. Influence of the Crusades upon European culture.
6. Place held by music in the new culture.
7. The Troubadours; influence of the poetry and music of the Moors of Spain; Adam de la Hale.
8. The Minnesingers, and the court epic poets; Walther von der Vogelweide, Hartmann von Aue, Wolfram von Eschenbach, Gottfried von Strassburg.
9. Instrumental music among the Germans; the wandering players; musical guilds, town pipers; foundation of Germany's later supremacy in instrumental music.

10. The minstrels of France.
11. The German folk song; earliest traces; its importance in musical history.
12. The Mastersingers.

## REFERENCES.

1. *Hallam*. State of Europe During the Middle Ages, chap. i., part i.; chap. ix., part i.
2. *Fisher*. Outlines of Universal History, part ii., period iii., chap. ii.
3. *Sismondi*. Literature of the South of Europe, I., chaps. ii.-viii.
4. *Lewis*. History of Germany, chap. ix.
5. *Scherer*. History of German Literature, chaps. vi. and vii.
6. *Engel*. The Study of National Music, p. 349.
7. *Chorley*. The National Music of the World.
8. *Rowbotham*. History of Music, III., the Arabians and Troubadours.
9. *Engel*. Musical Instruments.
10. *Lacroix*. The Arts in the Middle Ages, p. 438.
11. *Naumann*. History of Music, I., chaps. vii.-ix.
12. *Grove's Dictionary*; article—Song, pp. 515-20, 591-4.
13. *Wagner*. Text of "The Mastersingers of Nuremberg."
14. *Bach*. The Art Ballad, pp. 22-32.

## VI.

## THE AGE OF THE NETHERLANDERS.

1350-1550.

1. Condition of church music in the fourteenth century.
2. Modern music the result of steady evolution.
3. Growth of polyphony on the basis of the principle of imitation.
4. The development of counterpoint in northern France and the Low Countries.
5. Simultaneous effort in the same direction in England and Germany.

6. The papal court at Avignon (1309-1379); introduction of counterpoint into the papal chapel.
7. Guillaume Dufay (—1432) and his epoch.
8. Joannes Okeghem (about 1420-1513); increased complexity of counterpoint.
9. Polyphonic settings of popular songs; use of secular tunes as *cantus firmus* in mass and motet.
10. Artistic counterpoint culminates in Josquin dès Pres (about 1450-1521).
11. Orlandus Lassus (1520-1594).
12. Gradual bending of scientific mastery to the service of expression.
13. The Motet.
14. The service of the Netherlanders to musical science.
15. Invention of the art of printing music in Italy about 1500.

#### REFERENCES.

1. *Naumann*. History of Music, I., chap. x., pp. 303-43, 346-8, 376-92.
2. *Hullah*. History of Modern Music, chap. ii.
3. *Langhans*. History of Music, chap. iv.
4. *Naumann*. History of Music, chap. xvii.
5. *Ritter*. Music in England, chap. ii.
6. *Grove's* Dictionary; articles—Schools, pp. 268-77, Sumer is icumen in; Mass, pp. 226-9; Motet.
7. *Macfarren*. Lectures on Harmony, lects. ii. and iii.
8. *Motley*. Rise of the Dutch Republic, I., p. 90.

---

#### VII.

### CATHOLIC CHURCH MUSIC IN THE LATTER PART OF THE SIXTEENTH CENTURY.

1. The golden age of church music; culmination of the mediæval period.
2. Cause and nature of the impression exerted by the ritual and ceremony of the mediæval church.

3. Employment of architecture, sculpture, painting, and music to intensify religious impressions.
4. Mystic awe inculcated by the doctrine and discipline of the Catholic Church finds expression in the church music of the sixteenth century.
5. Music not affected by the Renaissance until long after the other arts had been largely secularized; reasons for this.
6. Steady advance of the contrapuntal style during the sixteenth century.
7. First promise of a secular art of music also seen in this century in the contrapuntal songs and madrigals of the church composers.
8. Influence of this tendency upon the severe church music.
9. The Catholic liturgy as a work of art.
10. Inseparable union of liturgy and music; the beauty and power of each cannot be understood without the other.
11. The sublime music of the Catholic church of the sixteenth century is the product of musical genius combined with ecclesiastical enthusiasm.
12. The nature, function and ideal of church music; their realization in the Gregorian chant and the choral art of the age of Palestrina.

#### REFERENCES.

1. *Naumann*. History of Music, I., pp. 411-17.
2. *Schaff*. History of the Christian Church, III., pp. 375-6, 539-40, 576.
3. *Symonds*. The Renaissance in Italy, III., The Fine Arts, pp. 29-30, 35-7.
4. *Symonds*. The Catholic Reaction.
5. *Fisher*. History of the Reformation, chap. xi.
6. *Bibliotheca Sacra*. January, 1894, The Golden Age of Italian Church Music, pp. 90-7.
7. *Stedman*. The Nature and Elements of Poetry, pp. 291-3.
8. *Spitta*. Life of Bach, I., pp. 483-4.
9. *Langhans*. History of Music, p. 54.
10. *Ritter*. Music in England, chap. vi.

# VIII. PALESTRINA.

1514-1594.

1. Incidents of Palestrina's life; his work based on the Netherland school.
2. His relation to the musical reform of the sixteenth century.
3. The Catholic Reaction, its causes and results; the Council of Trent (1545-1563).
4. Need of reform in the musical practice of the churches; abuses and their proposed cure.
5. The party that would abolish choral music overruled; the Council enjoins purity and dignity in the church music.
6. The wish for a work that should fulfil the highest ideal of choral music met by Palestrina in the "Mass of Pope Marcellus."
7. The Marcellus Mass not a new style; its character; reasons for its unique fame.
8. The "Palestrina style"; its historic importance.
9. Absorbed and mystical type of piety nurtured by the Catholic faith; its expression in the music of Palestrina and his school.
10. The *a capella* music of the mediæval church, and its perfection in the works of the Palestrina school; its technical structure, tonality, manner of expression; æsthetic and religious effect.
11. Function of the choir in the Catholic service.
12. Subsequent neglect of the music of the Palestrina period; introduction of accompanied music into the church; growth of a dramatic and secular style in the eighteenth century; recent reform movements; the St. Cecilia society.

## REFERENCES.

1. *Grove's Dictionary*; articles—Palestrina, Mass (pp. 229-30, 231-3).
2. *Fisher*. History of the Reformation, pp. 410-15.
3. *Symonds*. The Catholic Reaction, II., pp. 335-7.
4. *Catholic World*. Vol. 48, The Palestrina Myth.

5. *Bibliotheca Sacra*. January, 1894. The Golden Age of Italian Church Music, pp. 99-102, 102-3, 104-7.
6. *Wagner*. Beethoven, Dannreuther's translation, pp. 32-3.
7. *Catholic World*. Vol. 49, The St. Cecilia Society.
8. *Curwen*. Studies in Worship Music, II., pp. 71-7.

## IX.

## MUSIC OF THE GERMAN PROTESTANT CHURCH IN THE SIXTEENTH CENTURY.

1. The music of the German Protestants colored by national traits as well as by religious conceptions.
2. The Reformation; its causes.
3. Genius and aim of Protestantism.
4. Purpose and result of Luther's work.
5. Establishment of the Lutheran Church.
6. Changes in public worship made by Luther; his conservatism in respect to forms; his ritual as compared with the Catholic.
7. Effect of these changes upon music; prominence given to congregational singing; influence of popular song in extending the new doctrines.
8. The history of German Protestant music follows three currents, viz., the people's hymn, the choir anthem, and organ music.
9. Rise of Protestant hymnody; Luther's contributions.
10. The German Chorale; its three-fold source in the Catholic Latin song, the pre-Reformation sacred song sung in the vernacular, and the secular folk song.
11. Modifications of these melodies and the manner of their setting to the Lutheran hymns.
12. Early Protestant hymn and tune books; the Walther hymn books with Luther's prefaces; the hymns of the French Calvinists; the Marot-Bèze Psalter; hymns of the Hussites.
13. Development of the choir anthem; how differing from the Catholic motet.

14. Impulse given by Luther to the progress of the church song; the German music schools of the Reformation period and earlier.
15. Early composers who enriched the Protestant service; Ludwig Senfl, Johann Walther, Hans Leo Hassler, Johannes Eccard.
16. New prominence given to the organ in the church service; foundation of the great German organ school culminating in J. S. Bach; influence of the organ upon choral writing.

#### REFERENCES.

1. *Fisher*. Outlines of Universal History, pp. 396, 397-402.
2. *Schaff*. Church History, VI., pp. 1-42, 484-90.
3. *Fisher*. History of the Reformation, pp. 67-8, 74, 83, 163.
4. *McClintock & Strong's* Cyclopædia; article—Liturgies.
5. *Spitta*. Bach, III., pp. 26-9.
6. *Naumann*. History of Music, I., chap. xiii.
7. *Curwen*. Studies in Worship Music, II., pp. 121-50, 151-64.
8. *Ritter*. Music in England, chaps. vii. and viii.
9. *Langhans*. History of Music, pp. 54-8.
10. *Helmore*. Plain Song, p. 66.
11. *Thibaut*. Purity in Music, chap. i.
12. *Ambros*. Boundaries of Music and Poetry, pp. 115-7.

#### **German Protestant Hymnody:**

13. *Schaff*. Church History, VI., pp. 494-512.
14. Luther's Hymns, edited by *L. W. Bacon*.
15. *Scherer*. History of German Literature, I., pp. 277-9, 287, 296.
16. *Encyclopædia Britannica*; article—Hymns.
17. *Julian's* Dictionary of Hymnology; articles—German Hymnody, Psalters (French).
18. *McClintock & Strong's* Cyclopædia; articles—Hymns, Psalmody (Christian).
19. *Winkworth*. Christian Singers of Germany.

## X.

# MUSIC OF THE REFORMED CHURCHES IN ENGLAND, SIXTEENTH AND SEVEN- TEENTH CENTURIES.

1. The Reformation in England, how differing in character from that on the continent.
2. Gradual change in doctrine; conservatism in form and ceremony.
3. Liturgy of the reformed Church of England a revision of the Catholic; gradual changes under Henry VIII., Edward VI., and Elizabeth.
4. The Book of Common Prayer; musical setting by Marbeck, 1550.
5. The Cathedral service of the Anglican church; the Anglican Chant a modification of the Gregorian; the Anthem; the "Service"; present usages and tendencies.
6. Chief composers of the Anglican church in the sixteenth and seventeenth centuries; the Restoration; Henry Purcell.
7. Two parties in the reformed church; the Puritans; influence of Calvinism; reaction against ritualism; destruction of organs and service books and dispersion of the cathedral choirs by the Puritans, 1640-1653; psalmody.
8. Music of the Puritans in New England; extreme simplicity and crudeness; gradual growth of artistic music, and resulting conflicts; the New England choir and singing school to 1850.

## REFERENCES.

1. *Fisher*. Outlines of Universal History, pp. 405-7, 429-32, 434.
2. *Green*. Short History of the English People, pp. 337-41, 354-6, 358-60, 363-4, 376-7.
3. *Perry*. The Reformation in England (Epochs of Church History), chaps. vii. and ix.
4. *McClintock & Strong's* Cyclopædia; articles—Common Prayer, Liturgies, Psalmody.
5. *Proctor*. The Book of Common Prayer.
6. *Grove's* Dictionary; articles—Anthem, Chant, Cathedral Music, Service, Purcell.



7. *Naumann*. History of Music, chapters by Ouseley on English Church Music in the Reformation and Restoration Periods.
8. *Hullah*. History of Modern Music, pp. 118-24.
9. *Hawkins*. History of Music, vol. III., book iv., chaps. v.-vii., ix., x.; vol. IV., book i., chap. iv.; book iii., chap. viii.
10. *Ritter*. Music in England, chaps. ii.-v., ix., x.
11. *Helmore*. Plain Song, chaps. viii.-xi.
12. *Ritter*. Music in America, chaps. i.-v., ix.
13. *Bibliotheca Sacra*. Vol. 36, New England Psalmody.
14. *Curwen*. Studies in Worship Music, series I., part i.
15. *Jebb*. The Choral Service of the United Church of England and Ireland.

## XI.

### SECULAR VOCAL MUSIC IN THE SIXTEENTH CENTURY.

1. Importance of the sixteenth century in musical history—the age of the culmination of mediæval Catholic song, the founding of German Protestant music, and the rise of secular music.
2. The Renaissance begins to influence music first in the sixteenth century.
3. This influence two-fold—a striving for greater freedom in church music, and the cultivation of secular forms.
4. Counterpoint enters the service of secular music; efforts to attain new and wider expression.
5. The Madrigal, Frottola, Villanella, Chanson, and other forms of secular song in contrapuntal style.
6. Origin and character of the Madrigal; adopted by the great masters; extraordinary popularity.
7. The Madrigal a sign of reaction against the extreme complexity of Netherlandish church music; introduces more freedom in form, structure, and tonality.
8. The Madrigal in Italy; Willaert (about 1480-1562) the first great Madrigal writer, founder of the Venetian school.

9. Later Italian madrigalists; Marenzio; the prince of Venosa.
10. Rich bloom of the Madrigal in England; Morley, Wilbye, Gibbons.

#### REFERENCES.

1. *Grove's* Dictionary; articles—Madrigal, Song (pp. 586-8, 592-3).
2. *Naumann*. History of Music, I., pp. 307-8.
3. *Burney*. History of Music; see Index for Madrigals, Villanellas, etc.
4. *Naumann*. History of Music, I., pp. 681-5.
5. *Barrett*. English Glee and Madrigal Writers.
6. *Barrett*. English Glees and Part Songs, chap. vi.

---

## XII.

### RISE OF INDEPENDENT INSTRUMENTAL MUSIC.

#### MUSICAL INSTRUMENTS IN THE SIXTEENTH AND SEVENTEENTH CENTURIES.

1. Artistic music in the middle ages entirely vocal; instrumental music does not become completely independent until the seventeenth century; reasons for this delay.
2. Vocal expression natural and primitive; instrumental proficiency implies a higher degree of intelligence.
3. Instrumental music subordinate to vocal until the seventeenth century.
4. The knowledge of instruments kept alive in the middle ages by the common people, particularly by wandering minstrels.
5. Growing favor toward instruments on the part of patrons of music in the sixteenth century; an inevitable result of the secular tendencies in music.
6. Growing use of instruments in the church.
7. The Organ; reasons for its adaptability to church use.
8. Early history of the organ, down to the sixteenth century.
9. Tentative employment of the organ as a solo instrument in the sixteenth century; early German and Italian organists.

10. The organists of St. Mark's in Venice; the Ricercare, Toccata, Canzona, etc.
11. Frescobaldi (about 1588—about 1653).
12. Predecessors of the Pianoforte—the Harpsichord, Clavichord, Spinnet, Virginal, etc.; their mechanism.
13. The Violin and its allied instruments.
14. Supposed origin and early history of instruments of the viol family.
15. Pre-eminence of the violin class in the fifteenth and sixteenth centuries.
16. The famous violin makers of Cremona and Brescia; character and importance of their work.
17. The Lute, its great popularity in the sixteenth and seventeenth centuries.
18. Prominent wind instruments in the sixteenth century.

## REFERENCES.

1. *Langhans*. History of Music, chap. x.
2. *Chappell*. History of Music, chap. xiii.
3. *Naumann*. History of Music, I., pp. 253-68.
4. *Engel*. Musical Instruments.
5. *Hopkins & Rimbault*. History of the Organ.
6. *Grove's Dictionary*; article—Organ.
7. *Spitta*. Life of Bach, I., pp. 97, 126.
8. *Naumann*. History of Music, I., pp. 545-51.
9. *Rimbault*. The Pianoforte; its Origin, Progress and Construction, pp. 17-93.
10. *Weitzmann*. History of Piano Playing, translated by Baker, pp. 215-57, 3-19, 31-4, appendix II.
11. *Grove's Dictionary*; articles—Clavichord, Harpsichord, Spinnet, Virginal.
12. *Hart*. The Violin; its Famous Makers and Their Imitators (popular edition).
13. The same; enlarged and illustrated.
14. *Hart*. The Violin and its Music.
15. *Sandys & Foster*. The Violin.
16. *Engel*. Researches into the Early History of the Violin Family.

17. *Grove's Dictionary*; articles—Stradivari, Violin, Violin Playing.
  18. *Hullah*. The Transition Period of Musical History, pp. 33-8.
  19. *Ritter*. History of Music, II., pp. 186-203.
- 

## XIII.

INVENTION OF THE OPERA IN ITALY ABOUT  
1600; RECITATIVE; SOLO SINGING.

1. The Renaissance, its spirit and results.
2. Conditions in Italy in the Renaissance period which favored a new art of music.
3. The Italian court festivals in the fifteenth and sixteenth centuries.
4. Widespread desire for a style of music suitable for dramatic purposes.
5. The drama in Italy in the Renaissance period.
6. Employment of the contrapuntal style in the drama.
7. Revolt against counterpoint, demand for a new art of solo singing.
8. Invention of dramatic solo singing the result of the study of Greek art and literature.
9. The union of poetry and music in the Athenian drama; dreams of a revival of this form of art.
10. Speculations and experiments of a circle of scholars and artists in Florence about 1590.
11. The monodies of Galilei; the *nuove musiche* of Caccini.
12. Invention of Recitative.
13. The first dramatic pieces in recitative, "Dafne" (1594) by Peri and Caccini, "Euridice" (1600) by Peri, "Il ratto di Cefalo" (1600) by Caccini.
14. Character of these pieces; the instrumental accompaniment; song-like movements.
15. Significance of these discoveries; substitution of monody for polyphony, and secular musical art for ecclesiastical; transfer of musical patronage from the clergy to the laity.

## REFERENCES.

1. *Symonds*. The Renaissance in Italy, I., chap. i.; III., chap. i.
2. *Van Laun*. History of French Literature, book III., chap. i., section i.
3. *Taine*. Philosophy of Art in Italy.
4. *Burckhardt*. The Civilization of the Period of the Renaissance, Middlemore's translation, II., pp. 48-55, 153-9; part v., chap. viii.
5. *Schlegel*. Lectures on Dramatic Art and Literature, chap. xvi.
6. *Hogarth*. Memoirs of the Musical Drama, I., chap. i.
7. *Grove's* Dictionary; articles—Opera, Recitative, Monodia, Peri, Caccini.
8. *Naumann*. History of Music, I., pp. 516-25.
9. *Burney*. History of Music, IV., pp. 13-34.
10. *Hullah*. History of Modern Music, pp. 91-8.

## XIV.

## DRAMATIC MUSIC IN ITALY IN THE SEVENTEENTH CENTURY.

1. Elements of the opera in the beginning of the seventeenth century.
2. Rise of the Aria; its dramatic purpose.
3. Recitative the basis of the early opera.
4. The instrumental part merely an accompaniment, with little or no dramatic value.
5. The new recitative adopted into the church.
6. Viadana and the *basso continuo*.
7. "Representation of the Soul and the Body" by Cavaliere, called the first oratorio (1600).
8. Monteverde (1568-1643), the first genius in the service of the modern opera.
9. Growth of a new ideal in the music drama, music the end and not the means; the genius of Italy in the seventeenth century musical and not dramatic.

10. Monteverde's innovations; increased use of dissonances; employment of instruments, singly and collectively, for dramatic effect.
11. Rapid multiplication of operas; Venice the chief operatic center in the seventeenth century; the first public opera-house opened in Venice in 1637.
12. Inauguration of the brilliant period of Italian melody and Italian singing.

## REFERENCES.

1. *Naumann*. History of Music, I., pp. 516-25.
2. *Burney*. History of Music, IV., pp. 35-9, 86-99.
3. *Ritter*. History of Music, I., pp. 140-54.
4. *Jahn*. Mozart, I., pp. 154-7, 193-4.
5. *Grove's Dictionary*; articles—Aria, Opera (pp. 500-2), Monteverde, Cavaliere, Oratorio (pp. 534-5).
6. *Hogarth*. Memoirs of the Musical Drama, I., pp. 28-31.

## XV.

## DRAMATIC MUSIC IN ITALY IN THE SEVENTEENTH CENTURY.—II.

1. The Italian composers of the seventeenth and eighteenth centuries must be studied in groups or schools.
2. Rome and Venice the chief centers of church music; Venice and Naples of opera.
3. Musical supremacy of Italy at this period; the great modern musical forms have their origin in Italy.
4. Carissimi, the first great composer of oratorios and cantatas; his influence upon the development of dramatic song.
5. The oratorio and cantata in the seventeenth century; Carissimi's contribution to these forms.
6. Alessandro Stradella.
7. Noted Venetian opera composers; Cavalli (1600-1676); Cesti (about 1620-1681).
8. The Italian singing method established on scientific principles in the seventeenth century.

9. The female voice, excluded from the church, finds its opportunity in the theatre.
10. The early opera librettos; subjects and characters taken from Greek and Roman mythology and history; stage machinery, spectacularism, unreality, poetic barrenness.
11. Alessandro Scarlatti (1650-1725), the greatest musician of the seventeenth century, founder of the Neapolitan school.
12. Character of life and art in southern Italy and Sicily.
13. Scarlatti's extraordinary activity as composer for church and theatre, director and teacher.
14. Establishes the complete form of the Italian opera and stamps upon it its final character.
15. His pupils diffuse his style over Europe.
16. His epoch-making work in the development of recitative, aria, and instrumental accompaniment.
17. The Italian overture as established by Scarlatti, and its historic importance.
18. Scarlatti's works for the church.
19. Gradual change in the seventeenth century from the mediæval scale and harmonic system to the modern.

#### REFERENCES.

1. *Grove's Dictionary*; articles—Oratorio (pp. 536-8), *Cantata*, *Carissimi*, *Stradella*, *Scarlatti*, *Opera* (pp. 502-4).
2. *Hullah*. *Transition Period*, pp. 14-32, 59-63.
3. *Burney*. *History of Music*, IV., pp. 138-58, 164-74.
4. *Naumann*. *History of Music*, I., pp. 533-7, 569-77.
5. *Jahn*. *Mozart*, I., pp. 156-61.
6. *Pole*. *Philosophy of Music*, chap. x., pp. 187-93.
7. *Hullah*. *History of Modern Music*, pp. 75-90.
8. *Grove's Dictionary*; article—*Harmony*, pp. 673-81.
9. *Macfarren*. *Lectures on Harmony*.
10. *Taine*. *Italy*, I., Naples, chaps. i., ii. and vi.

## XVI.

THE OPERA BUFFA, SEVENTEENTH AND  
EIGHTEENTH CENTURIES.

1. Early Italian farces, burlesques and puppet shows.
2. Italian fondness for mimicry, and skill in improvising comic dialogue and situation.
3. Union of the popular farce with the new art of dramatic music produces the opera buffa.
4. Its first appearance is in the form of "Intermezzos" between the acts of the serious opera.
5. Characters; style of the music.
6. Opera buffa becomes independent of the serious opera and begins to acquire musical dignity in the hands of the Neapolitan composers.
7. Logroscino (about 1700-1763), the first important writer of opera buffa.
8. Its characters taken from real life; superior to the serious opera in truth to nature.
9. Its music more free and unconventional than that of the serious opera.
10. Prominence given to concerted movements; gives important place to the bass voice.
11. The operatic *finale* or *ensemble* derived from the opera buffa; dramatic possibilities of the *finale*, its development by Logroscino and Piccinni, and its culmination in the operas of Mozart.
12. The opera buffa a style of and for the people; freedom from aristocratic constraint and formality.
13. Gradual elevation of subjects and treatment; constant effort to portray real life preserves its vitality; permanent value of this principle, and its action upon later dramatic art.

## REFERENCES.

1. *Encyclopædia Britannica*; article—Drama, pp. 417-8.
2. *Schlegel*. Dramatic Art and Literature, pp. 223-8.
3. *Naumann*. History of Music, I., p. 589.
4. *Burney*. History of Music, IV., chap. iii.



5. *Jahn*. Mozart, I., pp. 203-9.
  6. *Vernon Lee*. Studies of the Eighteenth Century in Italy—chap. v., The Comedy of Masks; chap. iii., The Musical Life, pp. 85-9.
  7. *Story*. Roba di Roma, chap. x.
- 

## XVII.

## THE FRENCH GRAND OPERA: LULLY, RAMEAU.

1. The Renaissance in France.
2. The reign of Louis XIV., 1643-1715; the golden age of French literature; Louis XIV. and his court.
3. The French grand opera the outgrowth of the *ballets*.
4. Character of the court *ballet*; *ballet comique de la reine*, 1582.
5. Cardinal Mazarin summons an Italian opera company to Paris, 1645.
6. Strong desire for opera in the French tongue.
7. First French music comedy produced by Perrin and Cambert, 1659.
8. Perrin receives the exclusive privilege of producing French operas, 1669.
9. Opera "Pomone" by Perrin and Cambert, 1671; its spectacular extravagance.
10. Privileges of the founders of the French opera transferred to Lully, 1672.
11. Jean Baptiste de Lully (1633-1687); his character, and musical and dramatic powers.
12. Establishes the French opera on a permanent basis.
13. Association of Lully with Molière and with Quinault; he gives the opera its permanent place in French art.
14. The characteristics of Lully's operas; mythologic subjects; prominence given to action and refined declamation; great importance of dance and pantomime; the orchestra; the chorus.
15. Lack of melodic genius; dramatic effects stronger than the musical.

16. The dramatic and poetic traditions of the French opera established by Lully.
17. Musical superiority of the Italian opera; different ideals of the two schools, and the influence of each upon the later opera.
18. Decline of the French opera after Lully.
19. Its glory revived by Rameau (1683-1764).
20. The old French opera a reflection of national tastes.
21. Rivalry of the French and Italian schools in Paris in the eighteenth century; war of the Lullists and Bouffonists.

## REFERENCES.

1. *Fisher*. Outlines of Universal History, p. 452.
2. *Van Laun*. History of French Literature, book V., chaps. i. and iii.
3. *Encyclopædia Britannica*; article—French Literature (Age of Louis XIV.).
4. *Naumann*. History of Music, I., chap. xix.
5. *Burney*. History of Music, III., chap. xi.
6. *Hullah*. Transition Period, pp. 90-104, 108-16.
7. *Langhans*. History of Music, chap. vii., pp. 75-83.
8. *Hogarth*. Memoirs of the Musical Drama, I., chap. ii.; II., pp. 268-76.

## XVIII.

## CHURCH MUSIC IN VENICE, SIXTEENTH AND SEVENTEENTH CENTURIES; ROMAN SCHOOL, SEVENTEENTH CENTURY.

1. Mediæval Venice; splendor of its public life and its art.
2. State and ecclesiastical pageants and ceremonies.
3. The church of St. Mark.
4. Early celebrity of the organists and choirs of St. Mark's.
5. Adrian Willaert (about 1480-1562), founder of the Venetian school of church music of the sixteenth and seventeenth centuries.

6. Willaert introduces greater variety, intensity and passion into church music; prepares the way for modern tonality by freer use of chromatic changes.
7. His independent organ works, and their historic importance.
8. Tendencies in Willaert's works carried still further by his successor, Cyprian de Rore (1516-1565).
9. Andrea and Giovanni Gabrieli; grandeur of their music for the church.
10. Church music in Rome about 1600.
11. The contemporaries and followers of Palestrina; influence of his style.
12. Nanini, Anerio, Vittoria, Marenzio, Agostini, Benevoli.
13. Culmination of the *a capella* style; fondness for multiplying choirs.
14. Gregorio Allegri (about 1580-1652); his famous *Miserere*, and its performance in the Sistine chapel.
15. Renown of the Venetian school maintained by Antonio Lotti (1667-1740).
16. Beauty and elevation of his works in the *a capella* style.
17. Other Venetian masters; Caldara; Marcello.
18. World-wide influence of the Venetian school, its progressiveness.

#### REFERENCES.

1. *Symonds*. Renaissance in Italy, III., The Fine Arts, pp. 348-50, 353-55.
2. *Taine*. Italy, II., Venice, chaps. i. and ii.
3. *Howells*. Venetian Life, chap. xi.
4. *Grove's Dictionary*; articles—Allegri, Lotti.
5. *Mendelssohn*. Letters from Italy, translated by Lady Wallace, pp. 126-35, 168-91.
6. *Taine*. Italy, II., Rome, chap. vii.
7. *Cousin*. Lectures on the True, the Beautiful and the Good, translated by Wight, pp. 174-5.
8. *Ambros*. Boundaries of Music and Poetry, pp. 81-3.

## XIX.

# CHURCH MUSIC AND SACRED DRAMATIC MUSIC IN GERMANY IN THE SEVENTEENTH CENTURY.

1. Entrance of the Italian recitative and aria styles into Germany; their influence upon German music.
2. A school of church musicians still cultivates the old polyphonic style; survival of the traditions of the Lutheran age.
3. Leaders of the new movement; Michal Praetorius (1571-1620).
4. Heinrich Schütz (1585-1672), the greatest German composer before J. S. Bach, a pupil of G. Gabrieli at Venice, chapel master at Dresden.
5. Dramatic tendency of his church music; the precursor of Bach and Handel.
6. The Oratorio and Passion Music, their origin in the ecclesiastic dramas of the middle ages.
7. The mediæval mysteries, miracle plays, and moralities.
8. The Passion Play as represented in the middle ages.
9. Three successive forms of the Passion, viz., the chanted, the motet, and the oratorio Passion; character and history of the two former.
10. Representation of the Passion in Protestant Germany.
11. The Passions and other sacred works of Heinrich Schütz; important features of his style.
12. The completed form of the Passion; its dramatic and musical elements.
13. The Passion Music as cultivated by the opera composers of Hamburg about 1700; Keiser, Telemann, Mattheson.
14. Strife between the clergy and the composers at Hamburg.
15. Decline of the old strict standards of church music under the influence of the opera.

## REFERENCES.

1. *Naumann*. History of Music, I., chap. xx.
2. *Burney*. History of Music, IV., pp. 81-4.
3. *Ritter*. History of Music, I., pp. 99-104, 111-15.
4. *Langhans*. History of Music, pp. 104-6, 110-13.

5. *Encyclopædia Britannica*; article—Drama, pp. 412-15.
6. *Van Laun*. History of French Literature, I., book II., chap. iv., sections 1-3.
7. *Lacroix*. Science and Literature in the Middle Ages, chapter on the Drama.
8. *Harper's Magazine*. Vol. 78, A Christmas Mystery.
9. *Snively*. The Oberammergau Passion Play in 1880.
10. *Spitta*. Bach, II., pp. 477-504, 570-2.
11. *Grove's Dictionary*; II., p. 539; article—Passion Music.

## XX.

THE ITALIAN OPERA SERIA IN THE  
EIGHTEENTH CENTURY.

1. World sovereignty of the Italian opera in the eighteenth century.
2. Importance of Italy in the history of music; Italian melody and singing.
3. Depression of artistic culture in general; shallowness and formalism; supremacy of France in literature and of Italy in music; the Rococo period.
4. Wonderful musical activity of the Italians at this time; their classification by schools.
5. Poetic and dramatic weakness, and musical brilliancy of the Italian opera.
6. The Neapolitan school; it gives the operatic laws to all Europe.
7. Chief composers of this school following Scarlatti; characteristics of their work.
8. The Venetian school.
9. The famous girls' conservatories of Venice.
10. The Bologna school; the theorist Martini.
11. Strength and weakness of the eighteenth century opera; reason for the short life of its works.
12. Conditions that gave the Italian aria its popularity.
13. The opera a reflection of the tastes and habits of the upper classes.

## REFERENCES.

1. *Naumann*. History of Music, I., pp. 690-703.
2. *Hullah*. Transition Period, pp. 64-78.
3. *Jahn*. Mozart, I., pp. 102-5, 157-67, 143-6.
4. *Spitta*. Bach, I., pp. 467-9.
5. *Lacroix*. The Eighteenth Century, chapter on the Theatres.
6. *Vernon Lee*. Studies of the Eighteenth Century in Italy—The Musical Life, Metastasio and the Opera.
7. *Schælcher*. Life of Handel, chaps. iii., iv. and vi.
8. *Hogarth*. Musical Drama, I., chaps. ix. and xvi.; II., chaps. v. and vi.

## XXI.

THE ITALIAN OPERA SERIA IN THE  
EIGHTEENTH CENTURY.—II.

1. The eighteenth century opera existed only for the sake of vocal display; its form and style conditioned by this circumstance.
2. Conventionality in subjects and treatment; gradual decline of the dramatic element; the opera becomes a mere string of stereotyped situations.
3. The librettos, their versification; subjects and characters taken from ancient mythology and history; plots modern, and weak and sentimental.
4. Metastasio (1698-1782), the most celebrated of the Italian opera poets; his faults and merits; methods of work.
5. Subordination of the poet to the composer, and of the composer to the singers; opera management in the eighteenth century.
6. Recitative and aria in the opera.
7. "Laws" of the opera; classification of arias, their prescribed number and places.
8. Complete subordination of the orchestral accompaniment.

9. The singer, his training and functions; vocal methods and demands; the brilliant and the pathetic styles; improvised embellishments.
10. Famous singers of the eighteenth century; general character of the opera singers.
11. Singing schools and masters.
12. Decline of this form of art; changed requirements in operatic singing of the present.
13. Historic mission of Italian melody, its influence upon all forms of modern music.

#### REFERENCES.

1. *Grove's Dictionary*; articles—Recitative, Aria; II., pp. 508-13.
2. *Vernon Lee*. Eighteenth Century in Italy—The Musical Life, pp. 104-6, 111-14, 117-22, 130-5; Metastasio and the Opera, pp. 159-71, 190-5, 196-205.
3. *North British Review*. Vol. 72, The Art of Singing, Past and Present.
4. *Fortnightly Review*. December, 1891, An Eighteenth Century Singer.
5. *Schlegel*. Lectures on Dramatic Art and Literature, pp. 216-20.
6. *Jahn*. Mozart, I., pp. 168-72.
7. *Rockstro*. Life of Handel, chap. xviii.
8. *Edwards*. The Prima Donna, I., chaps. iii. and iv.
9. *Hogarth*. Musical Drama, I., chaps. xiii.-xv., xvii. and xviii.; II., chaps. iv. and vii.

## XXII.

### THE OPERA IN GERMANY, SEVENTEENTH AND EIGHTEENTH CENTURIES.

1. Efforts to create a national German opera.
2. These efforts significant as part of the long history of the attempt of German art to establish itself in the face of foreign dictation.
3. Long supremacy in Germany of French literature and Italian music.
4. Career of the Italian opera in Germany; its aristocratic status; no connection with the life of the people.
5. Italian opera at the German courts; Dresden, Vienna, Berlin, Munich; a reflection of court etiquette.
6. Italianized German composers; Hasse (1699-1783), Graun (1701-1759).
7. Frederick the Great as a type of the royal art-patron in Germany in the eighteenth century.
8. Desire for a national musico-dramatic art; early crude endeavors.
9. German opera at Hamburg (1678-1738); its remarkable nature and career; mixture of good and evil elements; causes of its failure.
10. The Hamburg opera composers, Keiser (1673-1739), Mattheson (1681-1764), Telemann (1681-1767).
11. The German Operetta or Song-play (Singspiel); its origin; national character.
12. Slight musical value and great historic importance of the Song-play; its naturalness and sincerity; contained elements of progress which expanded into the later Romantic Opera.
13. The Song-play in north Germany and Austria: the magic-opera (Zauberoper).
14. Prominent composers of Song-plays; J. A. Hiller (1728-1804), Dittersdorf (1739-1799), Reichardt (1752-1814), Wenzel Müller (1767-1835).
15. The Song-play composers and the German Lied.



## REFERENCES.

1. *Scherer*. History of German Literature, II., pp. 1, 16-19, 123-5.
2. *Lewis*. History of Germany, pp. 544-7.
3. *Taylor*. Studies in German Literature, chaps. vii. and viii.
4. *Grove's* Dictionary; articles—Singspiel, Song (pp. 621-3), Opera (p. 519), Hiller, Reichardt, Hasse, Graun.
5. *Jahn*. Life of Mozart, II., pp. 216-22.
6. *Naumann*. History of Music, I., pp. 690-7, 708-17, 724-33.
7. *Langhans*. History of Music, chap. viii.
8. *Hogarth*. Memoirs of the Musical Drama, I., chap. x.; II., chap. viii.
9. *Elson*. History of the German Song, chaps. x. and xi.
10. *Hullah*. Transition Period of Musical History, pp. 151-5.
11. *Vernon Lee*. Studies of the Eighteenth Century in Italy—Metastasio and the Opera.
12. *Spitta*. Life of Bach, I., pp. 466-8; II., pp. 338, 203-6.

## XXIII.

## INSTRUMENTAL MUSIC IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES.—I.

1. Instrumental music becomes independent, and begins to develop special styles and forms in the seventeenth century.
2. Reasons of the delay of this process.
3. Need of forms differing from vocal music.
4. The problem of instrumental music.
5. Germ of new form found in repetition of a thought according to special laws.
6. Long struggle of instrumental music was to break loose from polyphony and develop a homophonic style; issue of this struggle in the Sonata.
7. The Sonata form as completed.
8. Beginnings of the Sonata; meaning of the word.
9. Instrumental music preceding the Sonata; G. Gabrieli and the Venetian school.
10. Instrumental music in the seventeenth century centers around the violin and its masters in Italy.

11. Early violin composers: Marini, Fontana, Bassani, and others.
12. Character of the early violin music; influence of the popular dance; the "Church Sonata" and "Chamber Sonata."
13. Violin technic in the seventeenth century; supremacy of Italy in orchestral playing.
14. Corelli (1653-1713), called the father of the Sonata and violin music.
15. Successors of Corelli; Geminiani, Vivaldi, Tartini (1692-1770), Nardini, Pugnani, Viotti (1753-1824), founder of the French school.
16. Noted German violinists; Benda (1709-1786), Stamitz (1719-1761), Cannabich (1731-1798).
17. Other orchestral and chamber instruments, the flute, oboe; Quanz (1697-1773), the renowned flutist.

#### REFERENCES.

1. *Parry*. The Art of Music, pp. 163-6, chap. ix.
2. *Grove's Dictionary*; articles—Sonata (pp. 554-60), Violin Playing (pp. 287-94), Corelli, Tartini, Viotti, Quanz, Flute, Oboe.
3. *Macfarren*. The Structure of a Sonata.
4. *Banister*. Lectures on Musical Analysis.
5. *Mathews*. How to Understand Music. Vol. I.
6. *Prout*. Musical Form.
7. *Goodrich*. Musical Analysis, chaps. xxxiii. and xxxiv.
8. *Pauer*. Musical Forms (Novello's Music Primers).
9. *Langhans*. History of Music, pp. 133-6.
10. *Hullah*. History of Modern Music, pp. 148-52.
11. *Hullah*. Transition Period of Musical History, pp. 33-8.
12. *Spitta*. Life of Bach, II., pp. 72-7.
13. *Ferris*. Great Violinists and Pianists, chaps. i. and ii.
14. *Ritter*. History of Music, I., pp. 201-19.
15. *Stainer & Barrett's Dictionary*; article—Sonata.

## XXIV.

INSTRUMENTAL MUSIC IN THE SEVENTEENTH  
AND EIGHTEENTH CENTURIES.—II.

1. Clavier [harpsichord, clavichord, etc.] becomes prominent after the middle of the seventeenth century.
2. Transition from the polyphonic to the homophonic style in instrumental music.
3. Gradual separation of the organ and clavier styles.
4. The English first develop a distinct manner of writing for the clavier about 1600.
5. John Bull, Tallis, Byrd, Orlando Gibbons.
6. The early French school of clavier playing; Couperin (1663-1733), Rameau (1683-1764).
7. German clavier school before J. S. Bach.
8. The Suite, its universal cultivation in the seventeenth and eighteenth centuries, and its historic importance.
9. The Concerto.
10. Introduction of new rhythmic and melodic life through the Suite and other dance forms.
11. Gradual displacement of the Suite by the Sonata in the eighteenth century.
12. Kuhnau (1667-1722), the first to write sonatas for the clavier.
13. Domenico Scarlatti (1683-1757) foreshadows the modern virtuososo style; his technic; character of his sonatas.
14. Sonata form brought to its completion in Germany; C. P. E. Bach (1714-1788) gives it its final release from the polyphonic style, and prepares the way for Haydn, Mozart, and Beethoven.

## REFERENCES.

1. *Fillmore*. History of Pianoforte Music, Introduction, chaps. i. and iii.
2. *Grove's Dictionary*; articles—Concerto, Suite, Sonata (pp. 561-6), Couperin, Rameau, Kuhnau, D. Scarlatti, C. P. E. Bach. See also under names of the members of the Suite.
3. *Naumann*. History of Music, I., pp. 611-7, 685-7.
4. *Burney*. History of Music, III., pp. 106-18.

5. *Pauer*. Musical Forms (Novello's Primers) pp. 106-15.
6. *Parry*. The Art of Music, pp. 168-70.
7. *Jahn*. Life of Mozart, I., pp. 295-6; II., pp. 450-2.
8. *Spitta*. Life of Bach, I., pp. 407-9; II., pp. 84-93.
9. *Vernon Lee*. Studies of the Eighteenth Century in Italy, pp. 91-3.
10. *Kullak*. The Æsthetics of Pianoforte Playing.

## XXV.

## JOHANN SEBASTIAN BACH.—I.

1685-1750.

1. Revival of the study of Bach in the nineteenth century, and its results.
2. Bach's work representative of the profoundest qualities of German national character.
3. The tendencies of German music for two centuries culminate in Bach.
4. Remarkable transmission of musical genius in the Bach family through six generations.
5. Condition of musical affairs in Germany in the seventeenth and eighteenth centuries; the church and its music.
6. Birth and early education of J. S. Bach; the conscious purpose of his life.
7. Organist and church music director at Arnstadt, Mühlhausen, Weimar, Anhalt-Coethen, and Leipsic.
8. Becomes distinguished in early life as an organ player; methods and demands of organ playing in his day
9. Twofold activity as composer of church choral music and instrumental music.
10. The greatest of all composers for the organ; his preludes and fugues, fantasies, toccatas, sonatas, etc.
11. The Chorale Prelude as an art form; its use in the church service in the time of Bach; beauty and variety of Bach's works in this style.

12. Bach as composer for the clavier; the Well-tempered Clavier; suites, fantasies, concertos, preludes and fugues, etc.
13. "Equal temperament"; new methods of fingering.
14. Music for violin; orchestral works.
15. Bach's instrumental works show the highest possibilities of the polyphonic style; the close of an epoch.

## REFERENCES.

### **Life of Bach; His Historic Position:**

1. *Spitta*. Johann Sebastian Bach; see Index.
2. *Poole*. Sebastian Bach (Great Musicians Series).
3. *Naumann*. History of Music, chap. xxvi.
4. *Parry*. The Art of Music, pp. 179-84.
5. *Macfarren*. Addresses and Lectures; Bach and Handel.
6. *Grove's Dictionary*; article—Bach.
7. *Langhans*. History of Music, pp. 112-15.  
For catalogue of works see Spitta's Life of Bach, index.

### **Bach as an Instrumental Composer.**

#### **a. Organ Music:**

8. *Parry*. The Art of Music, pp. 128-30, 196-200.
9. *Naumann*. History of Music.
10. *Poole*. Sebastian Bach, pp. 17-22, 38-42.
11. *Spitta*. Bach, I., pp. 111-13, 126-7, 254-6, 282-90, 312-13, 392-7, 592-620; III., pp. 213-22; I., pp. 250-4, 398-407, 420-9, 587-92; II., pp. 25-30, 291-307; III., pp. 207-13.

#### **b. Clavier Works:**

12. *Poole*. Sebastian Bach, pp. 51-7, 111-16.
13. *Hullah*. History of Modern Music, p. 137.
14. *Naumann*. History of Music, II., pp. 786-7.
15. *Weissmann*. History of Pianoforte Playing, pp. 41-7.
16. *Fillmore*. History of Pianoforte Music, pp. 7-19, 181-5.
17. *Parry*. The Art of Music, pp. 200-210.
18. The Steinert Collection of Keyed and Stringed Instruments, pp. 97-108.
19. For analysis of some of Bach's fugues see Banister's Lectures on Musical Analysis, chaps. xiv. and xv., and Prout's Fugue.

20. *Spitta*. Bach, I., pp. 235-47, 432-42; II., pp. 34-41, 41-2, 43-6, 49-68, 84-93, 159-61, 161-78; III., pp. 137-74, 181-91.

**Works for Orchestra, Violin, and other instruments:**

21. *Spitta*. Bach, II., pp. 68-102, 110-46.  
 22. *Grove's* Dictionary; articles—Orchestra (pp. 562-3), Sonata (p. 560).

**Equal Temperament:**

23. *Sedley Taylor*. Sound and Music, chap. x.  
 24. *Spitta*. Bach, I., pp. 137-8; H., pp. 41-2.

XXVI.

JOHANN SEBASTIAN BACH.—II.

1. Bach's genius culminates in his vocal works for the church.
2. The greatest representative in art of the genius of German Protestantism.
3. Revivals of religious earnestness in the eighteenth century; Pietism, and Bach's relation to it.
4. The Protestant church service; Bach's duties as church musician.
5. His vocal works based on German organ music and the Italian solo dramatic style.
6. Classification of his church works.
7. The large church Cantata; its origin and nature, and its completion by Bach.
8. Bach's masterpiece, the Passion according to St. Matthew; technical structure; dramatic qualities; unsurpassed depth of expression; the highest attainment of German religious art.
9. The Mass in B minor; its universal character.
10. Other masses, the Magnificat, motets, Christmas Oratorio, and other church works.
11. Bach as a teacher.
12. Character as a man.

13. Elements of Bach's greatness; supreme scientific mastery, complete self-knowledge and conscientiousness, even balance of intellectual and emotional powers; his growing fame and influence.

## REFERENCES.

### **The Vocal Works of Bach:**

#### **a. The Cantata and Motets:**

1. *Grove's Dictionary*; articles—Cantata, Motet.
2. *Poole*. Sebastian Bach, pp. 75-87.
3. *Spitta*. Bach, I., pp. 53-5, 292, 442-66, 472-86, 495-8, 499-501, 504-6, 526-74; II., pp. 339-69, 383-477, 594-612, 621-24; III., pp. 64-86, 86-108.

#### **b. Passions and Oratorios:**

4. *Grove's Dictionary*; articles—Passion, Oratorio.
5. *Upton*. The Standard Oratorios: Bach.
6. *Poole*. Sebastian Bach, pp. 88-97.
7. *Spitta*. Bach, II., pp. 477-503, 503-69, 570-94.
8. *Hensel*. The Mendelssohn Family, I., pp. 169-73.
9. Correspondence of Goethe and Zelter, translated by A. D. Coleridge, pp. 351-3, 355.

#### **c. Church Works to Latin Texts:**

10. *Grove's Dictionary*; article—Mass (pp. 233-4).
11. *Poole*. Sebastian Bach, pp. 97-102.
12. *Spitta*. Bach, III., pp. 25-9, 30-7, 37-64; II., pp. 369-83.

### **Bach's Relation to Religious Life and Art in Germany:**

13. *Spitta*. Bach, I., pp. 175-8, 358-66, 478-86; II., pp. 189-206, 263-81.

## XXVII.

## GEORGE FREDERIC HANDEL.—I.

1685-1759.

1. Birth and early life; adopts the career of an opera writer.
2. In Hamburg, 1703-1706; Italy, 1706-1709.
3. Chapel-master to the Elector of Hannover; visits England, 1710; opera "Rinaldo."
4. Adopts England as residence, 1714; becomes chapel-master to the Duke of Chandos, 1718; writes his first English oratorio, "Esther," 1720.
5. Remarkable career as composer and manager of Italian opera, 1720-1740.
6. Character and history of the old Italian opera in London.
7. Opera in England before Handel; Henry Purcell.
8. Handel's successes and failures; hostility of the nobility; rivalry of Bononcini.
9. Bankruptcy in 1737; final abandonment of the operatic stage.
10. Character of Handel's operas.
11. Latter years devoted to the writing of oratorios.

## REFERENCES.

**Life of Handel:**

1. *Schoelcher*. Life of Handel.
2. *Rockstro*. Life of Handel.
3. *Mrs. J. Marshall*. Life of Handel (Great Musicians Series).
4. *Naumann*. History of Music, chap. xxvii.
5. *Grove's Dictionary*; article—Handel.
6. *Macfarren*. Lectures and Addresses—Bach and Handel.
7. *Hullah*. History of Modern Music, pp. 124-30.
8. *Hullah*. The Transition Period of Musical History, pp. 241-302.
9. Handel number of the London Musical Times, Dec. 14, 1893. For catalogue of works, see Rockstro's Life of Handel, appendix.

**The Opera in England to 1740:**

10. *Schœlcher*. Life of Handel, chaps. i.-vii.



11. *Rockstro*. Life of Handel, chaps. ix., xii., xvi.-xx., xxiii. and xxv.
  12. *Hogarth*. Memoirs of the Musical Drama, I., chaps. iii.-viii., xi., xii.; II., chaps. i. and ii.
  13. *Burney*. History of Music, IV., chaps. ii. and iii.
- 

## XXVIII.

## GEORGE FREDERIC HANDEL.—II.

1. Early history of the oratorio in Italy and Germany.
2. The oratorio as an art form; wherein it differs from church music and from opera; relative importance of the lyric, dramatic and epic elements.
3. Oratorio subjects and their treatment.
4. The musical factors, the chorus, recitative, aria, instrumental accompaniment.
5. The chorus in Handel's oratorios; grandeur, variety, and truth of effect.
6. Handel's oratorio arias; their style identical with that of his opera arias; their strength and weakness.
7. The instrumental accompaniment; Handel's independent instrumental works.
8. Handel's relation to his time; state of religious and intellectual life in England in the early part of the eighteenth century; Handel creates a national religious art, and appeals to the best elements of popular English life.
9. General spirit and influence of Handel's oratorios.
10. "The Messiah" (1741); its history; its place in English life and art; its text, arrangement, musical and religious power.
11. Other representative oratorios; "Israel in Egypt," "Judas Maccabæus," "Samson."
12. Handel's last years; his great popularity; his present estimation by the English people.
13. Permanent and temporary qualities of his work; unequalled by any other composer in his action upon popular religious feeling.

## REFERENCES.

**The Oratorios of Handel:**

1. *Schælcher*. Life of Handel, chaps. viii.-x.
2. *Rockstro*. Life of Handel, chaps. xxi., xxiv., xxvi., xxviii.-xxx., xxxiii., xxxv. and xliii.
3. *Langhans*. History of Music, chap. ix.
4. *Naumann*. History of Music, II., pp. 810-21.
5. *Grove's Dictionary*; article—Oratorio (pp. 542-9).
6. *Ritter*. History of Music, I., pp. 99-110, 126-30.
7. *Jahn*. Life of Mozart, III., pp. 218-25.
8. *Spitta*. Life of Bach, I., pp. 43-4, 305-6.
9. *Parry*. The Art of Music, chap. vii.
10. *Upton*. The Standard Oratorios: Handel.

**Instrumental Works of Handel:**

11. *Hullah*. The Transition Period of Musical History, pp. 287-93.
12. *Weitzmann*. History of Pianoforte playing, pp. 40-1.
13. *Grove's Dictionary*; article—Suite.
14. *Spitta*. Life of Bach, II., pp. 136-8, 305-6, 163-4.

**Relation of Handel's Works to Contemporary English Life:**

15. *Lecky*. History of England in the Eighteenth Century, I., chap. iv.; II., chap. ix.
16. Papers in the Spectator referring to the opera.

## XXIX.

## THE OPÉRA COMIQUE, EIGHTEENTH CENTURY.

1. Rise of the opéra comique; resemblance to the opera buffa in style and spirit.
2. The Vaudeville, popular farce interspersed with songs; the market-place theatres of Paris.
3. Influence of the opera buffa (about 1750); enlargement of the rude musical elements of the Vaudeville.
4. Dauvergne produces a comic opera after the pattern of the opera buffa in 1753.

5. Duni, the first important composer of opéra comique, produces his first opera in Paris in 1757.
6. The popularity of the opera buffa gives rise to a party opposed to the grand opera of Lully and Rameau; rivalry of the two forms.
7. Rousseau and his "Letter on French Music"; superiority of Italian music to French.
8. More natural style of singing and acting stimulated by the opera buffa and the opéra comique.
9. Historic conflicts between conventionalism and naturalness in the French drama.
10. The market-place theatre and the old Italian comedy consolidated, 1759; opéra comique established on a permanent basis.
11. Notable composers of opéra comique following Duni: Philidor (1726-1795), Monsigny (1729-1817), Grétry (1741-1813).
12. Grétry gives opéra comique its final historic position; character of his works.
13. Artistic value of the later opéra comique; develops into a musical comedy of the highest class; a typical French institution and a noble contribution to the world's art.
14. Truth and vigor of the French musical comedy; its healthful influence upon the grand opera.

#### REFERENCES.

1. *Lacroix*. The Eighteenth Century, chap. xvi., The Theatres.
2. *Langhans*. History of Music, pp. 83-6.
3. *Burney*. History of Music, IV., chap. xi.
4. *Brander Matthews*. The Theatres of Paris, chap. iv.
5. *Vernon Lee*. Studies of the Eighteenth Century in Italy; The Musical Life, pp. 70-9.
6. *Grove's Dictionary*; articles—Opera (p. 522), Comic Opera, Vaudeville, Duni, Dauvergne, Philidor, Grétry, Rousseau.
7. *Rousseau*. Confessions, Bk. viii.
8. *Naumann*. History of Music, II., pp. 1077-82.
9. *Hogarth*. Memoirs of the Musical Drama, II., chaps. x. and xii.
10. *Jahn*. Life of Mozart, II., pp. 8-17.

## XXX.

## CHRISTOPH WILLIBALD GLUCK.

1714-1787.

## REFORM OF THE OPERA.

1. Early life of Gluck; until his 48th year writes in the conventional Italian style.
2. Growing conviction of the falsity of the Italian opera; desire for greater dramatic and poetic truth; study of the ancient Athenian drama.
3. "Orfeo ed Euridice," the first reform opera, Vienna, 1762.
4. The new style; partial success in Vienna.
5. Great advance in "Alceste," 1767; "Paris ed Helena," 1769.
6. Preface to "Alceste"; declaration of Gluck's dramatic principles; protest against the abuses of the old opera; ideal of the opera must be a true drama, with music as a means of dramatic effect; historic importance of this principle.
7. Paris chosen by Gluck as the best field for carrying out his reform views; superior literary and dramatic culture of the French public.
8. Gluck declares himself the successor of Lully and Rameau; unites Italian music and the French drama.
9. "Iphigenie en Aulide," Paris, 1774; its dramatic and musical power; its profound effect upon Paris.
10. Piccinni called to Paris by the Italian party as a rival to Gluck.
11. War of the Gluckists and Piccinnists.
12. "Armide," 1777.
13. "Iphigenie en Tauride," Gluck's masterpiece, 1779; complete victory of Gluck.
14. Qualities of Gluck's works; a greater dramatist than musician; grandeur of his style in tragic and pathetic situations; his success in restoring the spirit of the Greek tragedy; his subjects and their poetic treatment.
15. The musical elements in Gluck's works; his use of the recitative and aria; importance of ballet and chorus, and originality of their dramatic treatment; Gluck's superiority to all previous opera composers in his use of the orchestra; gives new significance to the overture.

16. Personal qualities of Gluck; energy, devotion to the highest art ideals.
17. Permanent influence of his work upon the musical art of France and Germany.

## REFERENCES.

1. *Grove's Dictionary*; articles—Gluck, Opera (pp. 514-17), Piccinni.
2. *Naumann*. History of Music, II., chap. xxviii.
3. *Langhans*. History of Music, pp. 86-9, 90-1.
4. *Parry*. The Art of Music, pp. 236-43.
5. *Burney*. History of Music, IV., pp. 618-21.
6. *Jahn*. Life of Mozart, II., pp. 17-34.
7. Letters of Distinguished Musicians, translated by Lady Wallace: Gluck.
8. *Upton*. The Standard Operas: Gluck.
9. *Vernon Lee*. Studies of the Eighteenth Century in Italy, p. 75.
10. *Finck*. Life of Wagner, I., pp. 302, 314.
11. *Wagner*. Opera and Drama.
12. *Hogarth*. Memoirs of the Musical Drama, II., chaps. xi. and xii.
13. *Edwards*. The Prima Donna, I., chap. v.

## XXXI.

## JOSEPH HAYDN.—I.

1732-1809.

1. The golden age of instrumental music begins with Haydn.
2. A new epoch in instrumental music; the new forms as the vehicles of new expression.
3. Individuality in instrumental music; its first appearance in J. S. Bach; final assertion in Haydn.
4. Significance of Haydn's origin in the Austrian peasant class; his early education and privations.
5. Inclination to the career of an Italian opera composer fortunately baffled; compelled to devote himself chiefly to instrumental music.

6. Becomes chapel-master to Count Morzin, 1759; takes a similar position in the Esterhazy family in Hungary, 1761.
7. Long service under the Esterhazys; his duties; freedom to follow his instrumental genius.
8. The princely courts as centers of musical culture in the eighteenth century.
9. The formative period of Haydn's life; develops the permanent form of the Symphony, String Quartet, Sonata, etc.
10. Spread of his fame over Europe; the Paris symphonies; visits to London and brilliant success, 1791 and 1794.
11. Final residence in Vienna; produces "The Creation" (1799) and "The Seasons" (1801).
12. Popular ovation at a performance of "The Creation" in Vienna, 1808.

## REFERENCES.

1. *Townsend*. Life of Haydn (Great Musicians Series).
2. *Naumann*. History of Music, II., chap. xxix.
3. *Grove's Dictionary*; article—Haydn.
4. *Nohl*. Life of Haydn, translated by Upton.
5. *Jahn*. Life of Mozart, II., pp. 348-52.
6. Letters of Distinguished Musicians, translated by Lady Wallace: Haydn.
7. *Mme. de Staël*. Germany, part i., chap. ii.  
For catalogue of works, see Townsend's Life of Haydn, and Grove's Dictionary; article—Haydn.

## XXXII.

## JOSEPH HAYDN.—II.

1. Instrumental music before Haydn; origin of the symphony.
2. The early history of the symphony in Italy and Germany: obscurity of the period preceding Haydn.
3. South Germany and Austria the home of German orchestral music; love of instrumental music among the common people; village bands; music of the Hungarian gypsies.
4. Out-door music; the Serenade or Cassation; national songs and dances.

5. Haydn a man of the people; their musical spirit perpetuated in his works.
6. Haydn develops the sonata form and applies it to all classes of instrumental music.
7. The "father of the Symphony and Quartet"; completes the transition from the Italian Overture to the Symphony; establishes the four-movement form by the introduction of the Minuet.
8. Haydn the first great master of thematic development; historic importance of his method.
9. The sonata form as established by Haydn.
10. His development of the orchestra and the expressive power of instruments; mutual influence of Mozart and Haydn.
11. The String Quartet; its form and treatment finally established by Haydn.
12. Haydn's sonatas for piano solo.
13. Style and expression of Haydn's works; beauty and wealth of ideas; mastery of form; his pervading expression cheerfulness and humor; expression of personal and national traits of character; love of nature and common life, and how shown in his works.
14. Vocal works; compositions for the church, their light and showy character.
15. The oratorios, "The Creation" and "The Seasons"; influence of Handel; grace and truth of representation; the new "landscape school" in contemporary poetry and music; Haydn's oratorios as an outgrowth of this movement, and their great influence upon it.
16. Perennial youthfulness of Haydn's works; his place in art history.

#### REFERENCES.

##### **Haydn's Symphonies:**

1. *Grove's Dictionary*; articles—Symphony (pp. 10-19, 21-23), Minuet (p. 334).
2. *Jahn. Life of Mozart*, I., pp. 290-1, 295-6, 297-8; II., pp. 29-30.
3. *Stainer & Barrett. Dictionary of Musical Terms*; article—Symphony.
4. *Hullah. History of Modern Music*, pp. 148-53.

5. *Parry*. The Art of Music, pp. 161, 225-31, 266-7, 270-2.
6. *Naumann*. History of Music, II., pp. 868-74.
7. *Upton*. The Standard Symphonies: Haydn.

**Haydn's Chamber Works:**

8. *Naumann's* History of Music, II., pp. 876-7.
9. *Grove's* Dictionary; article—Quartet.
10. *Jahn*. Mozart, I., p. 309; III., pp. 1-3, 6-9.

**Haydn's Sonatas:**

11. *Grove's* Dictionary; article—Sonata (pp. 566-9).
12. *Naumann*. History of Music, II., pp. 874-6.

**Haydn's Oratorios:**

13. *Grove's* Dictionary; article—Oratorio (pp. 550-1).
14. *Upton*. The Standard Oratorios: Haydn.
15. *Parry*. The Art of Music, p. 306.
16. *Mendelssohn's* Letters, 1833-47, p. 71.
17. *Grove's* Dictionary; article—Form (pp. 545-8).

XXXIII.

WOLFGANG AMADE MOZART.—I.

1756-1791.

1. Mozart as a complete illustration of the musical temperament; many-sidedness of his genius.
2. Remarkable precocity; Mozart as a "wonder-child"; concert tours in Germany, France, and England, 1762-66.
3. First important work, the song-play "Bastien and Bastienne," 1768.
4. Visit to Italy; opera "Mithridates," Milan, 1770.
5. Disappointed hopes; life in Salzburg; uncongenial duties.
6. Failure of attempt to gain a foothold in Paris, 1779.
7. Opera "Idomeneo," Munich, 1781.
8. Service under the Archbishop of Salzburg; intolerable tyranny; goes to Vienna (1781); breaks with the archbishop; futile effort to obtain a salaried position; continued privations.



9. The Salzburg period; instrumental works and compositions for the church; Mozart's masses.
10. Musical life in Vienna; Mozart's lack of pecuniary success and its causes.
11. Fame established throughout Germany by the opera "The Elopement from the Seraglio"; importance of this work in the history of German opera.
12. Instrumental works in Vienna; string quartets, sonatas, concertos; the last three symphonies, 1778; Mozart's relation to Haydn and Beethoven; his qualities as an instrumental composer.

## REFERENCES.

### **Life of Mozart:**

1. *Jahn*. Life of Mozart.
2. *Holmes*. Life of Mozart.
3. *Gehring*. Life of Mozart (Great Musicians Series).
4. *Nohl*. Life of Mozart, translated by Lady Wallace.
5. *Grove's Dictionary*; article—Mozart.
6. *Naumann*. History of Music, II., chap. xxx.
7. Mozart Supplement to the London Musical Times, December 1, 1891.
8. *Engel*. From Mozart to Mario, I., Mozart.
9. *Mozart's Letters*.  
For catalogue of works, see Jahn's Life of Mozart, appendix iv.

### **Instrumental works; Symphonies:**

10. *Jahn*. Life of Mozart, I., pp. 296-300; II., pp. 86-90, 318-19; III., pp. 30-41.
11. *Grove's Dictionary*; article—Symphony, pp. 17-21.
12. *Upton*. The Standard Symphonies: Mozart.
13. *Parry*. The Art of Music, pp. 267-72.

### **Chamber Music:**

14. *Jahn*, Life of Mozart, I., pp. 310-12; III., pp. 2-23.

### **Pianoforte music; Concertos and Sonatas:**

15. *Jahn*. Life of Mozart, I., pp. 322-7, chap. xxxiii.
16. *Grove's Dictionary*; articles—Sonata (pp. 569-71), Concerto.

**Church Music:**

17. *Jahn*. Life of Mozart, I., chap. xiii.; II., pp. 93-102.

**Early Operas:**

18. *Jahn*. Life of Mozart, I., pp. 68-94; chap. viii., pp. 210-225, 225-30; II., pp. 127-9, 142-6, 146-64.

## XXXIV.

## WOLFGANG AMADE MOZART.—II.

- ▲ 1. Mozart's place in the first rank of composers is due to his operas.
2. "The Marriage of Figaro," 1786; history of the composition; origin of the libretto; dramatic merit; the characters.
3. Mozart's music to this text; his infallible dramatic instinct; appropriateness of the music to every character and situation.
4. Beauty of melody; unequaled expression of humor; the *finale*, its dramatic possibilities fully realized by Mozart.
- ↳ 5. The instrumental accompaniment; perfect balance of relation between voices and orchestra; Mozart's unsurpassed mastery of musical science at the service of expressive melody.
6. "Figaro" the most perfect example of high class musical comedy.
7. "Don Giovanni," written for Prague, 1787.
8. The legend of Don Juan; how prepared for Mozart's use by Da Ponte.
9. "Don Giovanni" as compared with "Figaro"; greater dramatic variety, and superior poetic and moral force.
10. Display's Mozart's highest musical and dramatic qualities; its permanent place in German art.
11. "Così fan tutti" (1790); "Tito" (1791).
12. Mozart's Italian operas; their vocal style the highest development of the Italian recitative and aria; influence of Gluck's dramatic genius.

13. "The Magic Flute" (1791); its historic importance as a German opera; poetic weakness and musical beauty; the first great German romantic opera; elevation of spirit; Free Masonry.
14. Closing days; the Requiem; left unfinished and completed by Süßmayr; Mozart's death and burial.
15. Mozart as man and artist; musical power not affected by his hardships; his place in German musical art.

## REFERENCES.

**Mozart's Later Operas:**

1. *Naumann*. History of Music, II., pp. 886-96.
2. *Grove's Dictionary*; article—Opera, pp. 517-19.
3. *Engel*. From Mozart to Mario, I., p. 327 *seq.*
4. *Hogarth*. Memoirs of the Musical Drama, II., chap. ix.
5. *Edwards*. Essays on the Lyric Drama, chaps. vi.-xiii.
6. *Upton*. The Standard Operas: Mozart.
7. *Parry*. The Art of Music, pp. 244-54.
8. *Jahn*. Life of Mozart, III., chap. xxxvi., "Marriage of Figaro"; chap. xxxviii., "Don Giovanni"; chap. xli., "Cosi fan tutti"; chap. xliii., "The Magic Flute."
9. Introduction to Novello's edition of "The Magic Flute," piano and vocal score.

**The Requiem:**

10. *Grove's Dictionary*; article—Requiem.
11. *Jahn*. Life of Mozart, III., chap. xlv.
12. *Pole*. The Story of Mozart's Requiem.

## XXXV.

## LUDWIG VAN BEETHOVEN.—I.

1770-1827.

1. Conditions of Beethoven's life and work in Vienna; the concert system; relations to the public and to aristocratic patrons.
2. Essential solitariness; independence of character; artistic ideals.

3. Trials and obstacles; ill health; deafness; care of his nephew; public neglect in his latter days.
4. Beethoven's historic place in the development of instrumental music; perfects the sonata form.
5. Technical style; the principle of thematic development carried to its limit by Beethoven.
6. Beethoven's melody, harmony, and counterpoint.
7. An inventor of new rhythmic effects; tone color.
8. The variation form as employed by Beethoven.
9. Unity of conception in his greater works; the relation of the several movements of a work to each other as compared with the method of Haydn and Mozart.
10. New importance given to the last movement; substitution of the Scherzo for the Minuet.
11. The slow movement; its depth and power.
12. Unexampled variety of invention and expression.
13. Difficulty in execution of Beethoven's works; increased demands upon the skill of solo and orchestral players contribute to the advancement of technic.
14. Orchestral style; independence and novel treatment of instruments.

#### REFERENCES.

##### **Biographies, Biographic Materials, and Critical Discussions:**

1. *Schindler & Moscheles*. Life of Beethoven. Supplement includes anecdotes and character sketches by Wegeler, Ries, Döhning, and others.
2. *Rudall*. Life of Beethoven (Great Musicians Series).
3. *Nohl*. Life of Beethoven.
4. *Naumann*. History of Music, II., chap. xxxi.
5. *Grove's Dictionary*; article—Beethoven.
6. *Nohl*. Beethoven depicted by his Contemporaries.
7. *Graeme*. Beethoven, a Memoir; contains an essay by Ferdinand Hiller.
8. *Beethoven's Letters*, translated by Lady Wallace.
9. *Mme. Moscheles*. Life of Moscheles, I., chap. x.
10. *Moscheles*. Recent Music and Musicians, chap. x.
11. Beethoven number of London Musical Times, December 15, 1892.

HARVARD UNIVERSITY

EDA KUHN LOEB MUSIC LIBRARY

CAMBRIDGE 38, MASS.

Digitized by Google

12. Macmillan's Magazine, July, 1876; article on Beethoven by Dannreuther.
13. *Hueffer*. Musical Studies, No. I.
14. *Parry*. The Art of Music, chaps. xi. and xii.
15. *Wagner*. Beethoven, translated by Dannreuther.
16. *Ambros*. The Boundaries of Music and Poetry, translated by Cornell, pp. 127-34, 140-7, 166-71.

For catalogue of Beethoven's works, see appendix to Graeme's Beethoven, and list in Rudall's Beethoven.

## XXXVI.

## LUDWIG VAN BEETHOVEN.—II.

1. Three-period division of Beethoven's life; how far is such classification justified.
2. Beethoven's earlier works; the first twelve sonatas, the septet, quartets Op. 18, first two symphonies.
3. The works of his middle life; perfect balance of form and content; his genius in its full development; typical works.
4. Beethoven's latest works; the last sonatas and string quartets; critical problems; two schools of interpretation of these works; Beethoven as the prophet of the romantic school.
5. The Ninth symphony; the final chorus and its significance.
6. Beethoven as a vocal writer; the Mass in D; the songs.
7. The opera "Fidelio"; comparison with Mozart.
8. Beethoven the transition between the eighteenth century and nineteenth: the discussion of the limits of the expressive power of instrumental music begins with his works.
9. The modern school of instrumental music; æsthetic problems; the boundaries of music and poetry; "music with a poetic basis."
10. Suggestion of definite ideas in Beethoven; new style of expression; the "Heroic" and "Pastoral" symphonies; how far may the individuality of his works be explained by this principle.

11. Indebtedness of all later composers to Beethoven; his place in art history, and his relation to the intellectual currents of his time.

## REFERENCES.

**Instrumental works:**

1. *Grove*. Beethoven's Nine Symphonies.
2. *Teetgen*. Beethoven's Symphonies.
3. *Upton*. The Standard Symphonies: Beethoven.
4. *Grove's* Dictionary; articles—Symphony (pp. 24-8), Sonata (pp. 571-5), Form (pp. 549-53), Variations (pp. 225-8), Piano-forte Playing (pp. 739-40).
5. *Harding*. Analysis of Form, as displayed in Beethoven's Sonatas (Novello's Music Primers).
6. Analysis of certain sonatas of Beethoven in Prout's Musical Form, and Banister's Lectures on Musical Analysis.
7. *Elterlein*. Beethoven's Sonatas Explained.
8. *Weitzmann*. History of Pianoforte Playing, pp. 115-24.
9. *Fillmore*. History of Pianoforte Music, chaps. vi. and vii.
10. *Naumann*. History of Music, II., pp. 930-4, 943-7.

**Vocal works:**

11. *Parry*. The Art of Music, p. 345.
12. *Langhans*. History of Music, pp. 101-3.
13. *Upton*. The Standard Operas: Beethoven.
14. *Grove's* Dictionary; article—Opera (pp. 519-20).
15. *Grove's* Dictionary; article—Song, p. 625.
16. *Elson*. History of German Song.

## XXXVII.

## THE ROMANTIC: CARL MARIA VON WEBER.

1786-1826.

1. Meaning of the terms "classic" and "romantic."
2. The classic ideal as presented in musical art.
3. Rise of the romantic school of poetry, 1800; its chief representatives, their aims and works.

4. Sources of inspiration in mediæval life, nature, and folk lore; the mediæval romance.
5. Influence of this movement upon music, and the alliance of the latter with the new poetry.
6. Weber; his birth and education; sympathy with the rising patriotism and literary tendencies of Germany.
7. Weber's epoch-making work as composer of German romantic opera.
8. Weber not the inventor of this form; the romantic operetta of the eighteenth century.
9. Ludwig Spohr (1784-1859) and his romantic operas.
10. Definition of a romantic opera; differences between the romantic operas of the nineteenth century and earlier operas on supernatural themes.
11. The German romantic opera forms a third great school beside the French and Italian opera; a reflection of national traits.
12. Weber's operas as types of German romanticism.
13. Characteristics of "Der Freischütz"; truthful representation of German country life; beauty and reality of characterization.
14. The German folk-song as imitated by Weber.
15. Weber's use of the supernatural.
16. "Euryanthe"; portrayal of chivalry; its musical style.
17. "Oberon"; oriental life; fairy lore; perfect conformity between poetic subject and musical treatment.
18. Weber's qualities as a dramatist; his original gift of melody; enhancement of dramatic effect by the orchestral accompaniment; his overtures; his love of brilliancy and splendor; equally truthful in expression of tender sentiment.
19. Local color, its great place in modern music first established by Weber; portrayal of national traits; love of nature.
20. Weber's independent instrumental works.
21. Romantic opera writers after Weber; Marschner (1796-1861), Kreutzer (1780-1849), Lortzing (1803-1851).
22. Indebtedness of later art to Weber; the foundation of Wagner's works is to be found in the romantic opera of Weber.

## REFERENCES.

**Romantic School of Poetry:**

1. Century Dictionary, definitions of "classic" and "romantic."
2. Encyclopædia Britannica; article—German Literature, section on the Romantic School.
3. *Mme. de Staël*. Germany, translated by O. W. Wight, part ii., chap. xi.
4. *Lewes*. Life of Goethe, bk. vi., chap. iii.
5. *Hcine*. The Romantic School, translated by Fleishman.
6. *A. W. von Schlegel*. Lectures on Dramatic Art and Literature (Bohn's Library), lect. i.
7. *Pater*. Appreciations—Postscript.
8. *Hagenbach*. History of the Church in the Eighteenth and Nineteenth Centuries, translated by Hurst, Vol. II., for the religious side of German romanticism.

**Early Romantic School of Music:**

9. *Vernon Lee*. Belcaro, chap. on Chapelmaster Kreisler.
10. *Naumann*. History of Music, II., pp. 959-63.
11. *Langhans*. History of Music, pp. 141-2.
12. *Grove's Dictionary*; articles—Romantic, Weber (pp. 963-71), Schools (pp. 292-3).

**Spohr:**

13. *Naumann*. History of Music, II., pp. 981-92.
14. *Grove's Dictionary*; article—Spohr.
15. *Spohr*. Autobiography.

**Weber:**

16. *Max von Weber*. Life of C. M. v. Weber, translated by Simpson.
17. *Benedict*. Life of Weber (Great Musicians Series).
18. *Grove's Dictionary*; articles—Weber, Opera (pp. 520-2), Song (p. 625).
19. *Naumann*. History of Music, II., pp. 960-71.
20. *Moscheles*. Recent Music and Musicians, pp. 80-6.
21. *Finck*. Life of Wagner, I., pp. 13-15, 147-51, 265-6, 305; II., pp. 495-6.
22. *Wagner*. Opera and Drama, translated by Ellis.



23. *Fillmore*. History of Pianoforte Music, pp. 110-12.
24. *Weitzmann*. History of Pianoforte Music, pp. 139-41.
25. *Grove's Dictionary*; article—Weber (pp. 425-6).
26. *Upton*. The Standard Operas: Weber.  
For catalogue of works see Benedict's Life of Weber, and  
Grove's Dictionary, article "Weber."

## XXXVIII.

## FRANZ SCHUBERT.

1797-1828.

1. Schubert's life and personal traits; precocity, fertility of his genius; lack of recognition.
2. Supreme position as a song writer.
3. The German Lied; how influenced by the reviving national consciousness in the latter part of the eighteenth century; the different forms of the Lied.
4. The German Ballad; Loewe.
5. Schubert's relation to the romantic poetry.
6. Qualities of Schubert's songs; his genius essentially lyric; power of rendering subtle poetic moods; appropriateness of his treatment.
7. Depth and range of his art; his strength and limitations; operas; church music.
8. Technical mastery in his songs; perfection of form; affluence of melody; raises the accompaniment to an equal importance with the melody.
9. Certain phases of romanticism noticeable in his songs, and how treated; landscape, the supernatural, religious conceptions, love.
10. Schubert gives the German Lied its final position in art history.
11. Schubert as an instrumental composer; his instrumental period practically begins after his song period culminates.
12. Qualities of Schubert's instrumental works; influence of the song style and form; wealth of ideas; diffuseness; beauty of orchestral color.

- 13; Enters the first rank of instrumentalists with the symphonies in B minor and C, the quintet in C, and the quartet in D minor.
14. Compositions for the piano.
15. Growing fame and influence.

## REFERENCES.

### **Life, and Summary of His Work:**

1. *Kreissle von Heilbron*. Life of Schubert, translated by A. D. Coleridge.
2. *Frost*. Life of Schubert (Great Musicians Series).
3. *Grove's Dictionary*; article—Schubert.
4. *Naumann*. History of Music, II., pp. 971-81.
5. *Ehlert*. Letters on Music, letters xii. and xiii.
6. *Mathews*. How to understand Music, II., chap. i.
7. *Hueffer*. Wagner and the Music of the Future, chap. ii., Schubert.

### **Songs and Other Vocal Works:**

8. *Bach*. The Art Ballad, pp. 19-46, 95-109.
9. *Parry*. The Art of Music, pp. 313-19.
10. *Grove's Dictionary*; articles—Schubert (pp. 364-8), Song (pp. 626-7).
11. *Elson*. History of German Song, chap. xviii.

### **Instrumental Compositions:**

12. *Dvorak*, in the Century Magazine, July, 1894.
13. *Grove's Dictionary*; articles—Schubert (pp. 361-4), Symphony (p. 28.)
14. *Schumann*. Music and Musicians, translated by F. R. Ritter, pp. 48-56, 291-9.
15. *Upton*. The Standard Symphonies: Schubert.
16. *Fillmore*. History of Pianoforte Music, pp. 115-20.  
For list of Schubert's works, see Frost's Life of Schubert, appendix; and Grove's Dictionary, article Schubert.

### **Loewe's Ballads:**

17. *Bach*. The Art Ballad: Loewe and Schubert.



XXXIX.

ROBERT SCHUMANN.

1810-1856.

1. Birth and early education; comparative slowness of his musical development.
2. Influence of Wieck, Thibaut, and others; literary tastes.
3. Life at Leipsic, Dresden, and Düsseldorf; marriage with Clara Wieck; her character, and influence on the composer.
4. Declining powers, insanity, and death.
5. Schumann's personal qualities.
6. Compositions for the piano; originality of their style; contributions to the technic of the piano.
7. Basis of definite expression; titles of Schumann's piano pieces, how justified; introduction of new aims and æsthetic problems.
8. Romanticism in Schumann's work; permanent value of his productions and ideals.
9. Personality in Schumann's piano music; humor; love of nature; child life; folk lore.
10. The larger works for piano solo—sonatas, *Fantasie in C*, *Concerto in A minor*.
11. Orchestral and chamber works.
12. Schumann as a song writer.
13. Choral works—"Paradise and the Peri," "Pilgrimage of the Rose," Scenes from "Faust."
14. The opera "Genoveva"; causes of its failure; "Manfred."
15. Schumann's literary writings; founds the "New Journal for Music," 1834; high and permanent value of his musical criticism.
16. The "Davidite Society"; Philistinism in music; state of musical taste in Europe in the '30s; Schumann the literary champion of the new progressive ideas.
17. Schumann's disciples; his influence at the present day.

## REFERENCES.

1. *Reissmann*. Life and Works of Robert Schumann, translated by Abby L. Alger.
  2. *Wasielewski*. Life of Schumann, translated by Abby L. Alger.
  3. *Maitland*. Schumann (Great Musicians Series).
  4. *Grove's Dictionary*; article—Schumann.
  5. *Naumann*. History of Music, II., pp. 1007–24, 1036–42.
  6. *Ritter*. History of Music, II., pp. 227–34.
  7. *Schumann*. Music and Musicians, translated by F. L. Ritter, introduction.
  8. Letters of Schumann, translated by May Herbert.
  9. *Finck*. Chopin and Other Musical Essays,—Schumann as Mirrored in his Letters.
  10. *Parry*. The Art of Music, pp. 319, 328–31.
  11. *Weitzmann*. History of Pianoforte Playing, pp. 160–5.
  12. *Fillmore*. History of Pianoforte Music, pp. 156–78.
  13. *Grove's Dictionary*; articles—Song (pp. 627–8), Symphony (pp. 34–8).
  14. *Henderson*. Preludes and Studies,—Schumann and the Programme Symphony.
  15. *Upton*. The Standard Symphonies: Schumann.
  16. *Elson*. History of German Song, chap. xx.
  17. *Hueffer*. The Music of the Future,—Robert Schumann.
  18. *Hadow*. Studies in Modern Music,—Robert Schumann and the Romantic Movement in Germany.
  19. *Ehlert*. From the Tone World, translated by Helen Tretbar,—Robert Schumann and his School.
- For catalogue of works see Maitland's Schumann, and Grove's Dictionary; article—Schumann.

---

 XL.

## FELIX MENDELSSOHN-BARTHOLDY.

1809–1847.

1. Mendelssohn's advantages of birth and social position; the Mendelssohn family; the home life at Berlin.

2. Fanny Hensel, her musical attainments and influence.
3. Mendelssohn's musical and literary education; varied tastes and accomplishments; his friendships.
4. Mendelssohn's journeys and their results; experience in Italy and England; letters.
5. Precocity as pianist and composer.
6. Produces Bach's Passion according to St. Matthew at Berlin, 1829; importance of this event.
7. Musical director at Düsseldorf, 1833-35; "St. Paul," 1835.
8. Becomes conductor of the Gewandhaus concerts at Leipsic, 1835.
9. Founding of the Leipsic Conservatory (1843) under Mendelssohn's directorship.
10. Production of "Elijah" at Birmingham, England, 1846; causes of the devotion of England to Mendelssohn.
11. Mendelssohn as man and artist.
12. Mendelssohn's oratorios.
13. Psalms, hymns, motets, etc.; influence of Mendelssohn on religious music in the nineteenth century.
14. Instrumental works; compositions for the piano; organ music.
15. Mendelssohn as classicist; the chamber compositions.
16. Mendelssohn as romanticist; the concert overtures; the "Scotch" and "Italian" symphonies; "Midsummer Night's Dream" music.
17. Miscellaneous choral works; "Walpurgis Night," "Athaliah," "Antigone," "Œdipus."
18. Songs, male choruses, etc.
19. Influence of Mendelssohn on modern musical practice.

#### REFERENCES.

1. *Lampadius*. Life of Mendelssohn, translated by Gage.
2. *Grove's Dictionary*; article—Mendelssohn.
3. *Hensel*. The Mendelssohn Family, translated by Klingemann.
4. *Hiller*. Felix Mendelssohn, translated by Glehn.
5. *Devrient*. Recollections of Mendelssohn, translated by Natalia Macfarren.
6. *Rockstro*. Life of Mendelssohn (Great Musicians Series).

7. *Naumann*. History of Music, II., pp. 1007-17, 1024-36, 1048-53.
8. *Moscheles*. Recent Music and Musicians, see index.
9. *Mendelssohn*. Letters from Italy and Switzerland, translated by Lady Wallace.
10. *Mendelssohn*. Letters, 1833-47, translated by Lady Wallace.
11. *Karl Mendelssohn-Bartholdy*. Goethe and Mendelssohn, translated by Glehn.
12. *Mendelssohn*. Letters to Moscheles.
13. *Grove's Dictionary*; articles—Symphony (pp. 31-3), Oratorio (pp. 555-8).
14. *Weitzmann*. History of Pianoforte Playing, pp. 142-5.
15. *Fillmore*. History of Pianoforte Music, pp. 131-4.
16. *Parry*. The Art of Music, pp. 307-10.
17. *Upton*. The Standard Oratorios: Mendelssohn.
18. *Upton*. The Standard Symphonies: Mendelssohn.
19. *Schumann*. Music and Musicians,—“St. Paul”; Piano Music.
20. *Ehlert*. From the Tone World,—Felix Mendelssohn-Bartholdy and a Complete Edition of his Works.
21. *Chorley*. Music in France and Germany, I., pp. 272-7.  
For catalogue of works see *Grove's Dictionary*; article—Mendelssohn.

---

## XLI.

### THE NEW ROMANTICISM; PROGRAM MUSIC.

1. Progressive stages in the musical romanticism of the nineteenth century.
2. The classic ideal; musical progress requires new styles and forms of expression; the demands of the new age.
3. How these demands are met in the later instrumental music; development of orchestration; tone color.
4. Universal effort to attain greater definiteness of expression.
5. “Music with a poetic basis”—meaning of the term; its application has produced the extraordinary variety and brilliancy of the later school.
6. Expression of personality in music.

7. Reflection of national traits; the new national schools.
8. Growing connection between music and literature; results of their mutual action.
9. Latest development of this movement in "program music"; definition and illustrations.
10. Descriptive music not a new invention; peculiarity of the later phase.
11. The "program" school and its chief masters; Berlioz, Liszt, and their followers; musical romanticism in France.
12. Liszt's symphonic poems as types of the "program" school; symphonies of Liszt and Raff.
13. Historic importance of the "program" school; stimulates musical invention; new forms and styles; class of subjects suited to musical illustration; how far this method may be justified upon æsthetic principles; uses and abuses; the boundaries of musical expression.

## REFERENCES.

1. *Naumann*. History of Music, II., pp. 1143-63, 1186-9.
2. *Grove's Dictionary*; articles—Programme Music, Schools (pp. 292-300).
3. *Langhans*. History of Music, pp. 151-2.
4. *Upton*. The Standard Symphonies: Liszt, Raff, Rheinberger; Symphonic Poems.
5. *Schumann*. Music and Musicians, I., pp. 250-2.
6. *Parry*. The Art of Music, pp. 296, 298-302, 333-4.
7. *Hueffer*. Half a Century of Music in England, chap. v.
8. *Ramann*. Life of Liszt, translated by Miss Cowdery, I., bk. ii., chap. vii.
9. *Hadow*. Studies in Modern Music, pp. 131-6.
10. *Henderson*. Preludes and Studies, pp. 209-18.
11. *Hanslick*. The Beautiful in Music, translated by Cohen, chaps. ii. and v.
12. *Ambros*. The Boundaries of Music and Poetry, translated by Cornell, pp. 127-38, 138-87.
13. *Vernon Lee*. Belcaro,—Chapelmaster Kreisler.
14. *Symonds*. Italian Byways,—Cherubino at the Scala Theatre.
15. *Gurney*. The Power of Sound, chap. xv.



## XLII.

## HECTOR BERLIOZ.

1803-1869.

1. Berlioz an exponent of the extreme phase of the "program" idea.
2. Early study in Paris; musical and literary ideals.
3. Life in Italy.
4. Vicissitudes in Paris; soul struggles; friendships and enmities.
5. Musical journeys; verdicts of his contemporaries.
6. Literary activity; Memoirs; essays and critiques.
7. Berlioz an unsurpassed master of orchestration; his contributions to this art; the treatise on instrumentation.
8. Berlioz as an instrumental composer always under the control of definite ideas; his poetic subjects, their range and variety; vigor and originality of their treatment; extravagance of effect.
9. *Symphonie fantastique*, or "An Episode in the Life of an Artist", 1829.
10. The symphony "Harold in Italy."
11. The program symphony of Berlioz as an outgrowth of the Beethoven symphony.
12. "Romeo and Juliet" symphony; the limits of musical realism.
13. "The Damnation of Faust."
14. Unique quality of Berlioz' genius; typical French character of his art; its strength and its weakness; his influence upon the world consists more in the problems he propounds than in his actual achievements.

## REFERENCES.

1. *Berlioz*. Memoirs, translated by Eleanor and Rachel Holmes.
2. *Naumann*. History of Music, II., pp. 1163-70.
3. *Berlioz*. Letters, translated by Dunstan.
4. *Berlioz*. Selections from his writings, translated by W. F. Apthorp.
5. *Ramann*. Life of Liszt, I., pp. 291-301; 308-14, 323-4.

6. *Hadow*. Studies in Modern Music,—Hector Berlioz.
  7. *Hueffer*. Half a Century of Music in England,—Berlioz in England.
  8. *Engel*. From Mozart to Mario, I., chap. ii.
  9. *Parry*. The Art of Music, pp. 302–5.
  10. *Schumann*. Music and Musicians, I., p. 228 *seq.*
  11. *Upton*. The Standard Symphonies: Berlioz.
  12. *Upton*. The Standard Oratorios: Berlioz' Requiem.
- For catalogue of works see appendix to Memoirs.

## XLIII.

## THE PIANO AND PIANO PLAYING TO 1830.

1. Invention of the piano about 1710; essential character of this invention.
2. Slow growth into favor; addition of the pedal.
3. Mozart the last of the old school of harpsichord players; characteristics of this school.
4. New technical opportunities afforded by the piano; rise of the modern school in the latter part of the eighteenth century.
5. Muzio Clementi (1752–1832), the reputed founder of modern technic.
6. The “Clementi school”; J. B. Cramer (1771–1858); John Field (1782–1837).
7. Beethoven as pianist; technical demands of his works; not the founder of a school.
8. The “Vienna school” as distinct from that of Clementi.
9. J. N. Hummel (1778–1837) as pianist and composer.
10. Carl Czerny (1791–1857), chief of musical pedagogues.
11. Piano playing in the early part of this century; the traveling virtuosos; their brilliancy and shallowness; neglect of the great masters.
12. Herz, Kalkbrenner, Thalberg; development of technic.
13. Establishment of nobler standards by Moscheles, Mendelssohn, Chopin, Liszt, and others.
14. The demands upon the piano virtuoso at the present day.

## REFERENCES.

1. *Grove's Dictionary*; articles—Pianoforte, Pianoforte Playing, Clementi, Cramer, Field, Herz, Kalkbrenner, Moscheles, Thalberg.
2. *Naumann*. History of Music, I., pp. 587, 731.
3. *Weitzmann*. History of Pianoforte Playing, chaps. iii.-v.; History of the Pianoforte.
4. *Fillmore*. History of Pianoforte Music, chaps. xi. and xii.
5. *Kullak*. Æsthetics of Pianoforte Playing, chaps. ii. and iii.
6. *Rimbault*. The Pianoforte.
7. *Spillane*. History of the American Pianoforte.
8. The Steinert Collection of Keyed and Stringed Instruments, pp. 65-93.
9. *Riemann*. Catechism of Pianoforte Playing.
10. *Jahn*. Life of Mozart, II., pp. 438-43.
11. *Schindler & Moscheles*. Life of Beethoven (Ditson's edition), pp. 156-62.
12. *Henderson*. Preludes and Studies,—The Evolution of Piano Music.
13. *Ferris*. Great Pianists and Violinists.
14. *Ramann*. Life of Liszt, II., pp. 10-13, 224-6.
15. *Mme. Moscheles*. Life of Moscheles.
16. *Engel*. From Mozart to Mario,—Thalberg.
17. *Mathews*. Popular History of Music, chaps. xxx. and xxxiii.

---

 XLIV.

## FREDERICK CHOPIN.

1809-1849.

1. Unique position of Chopin's works in piano literature.
2. The Polish national temperament in Chopin's music; introduces a new element into European art.
3. The Mazurka and Polonaise as cultivated in Poland; idealized by Chopin; originality and greatness of his works in these forms.

4. Personal expression in Chopin's music; popular impression of Chopin's temperament drawn from the Nocturnes; how far correct.
5. Other typical works of Chopin; Etudes, Preludes, Waltzes. Impromptus, Scherzos, Ballades.
6. Larger works,—Concertos, Sonatas.
7. Chopin's life in Paris; friendships; Liszt and his "Life of Chopin."
8. Chopin and George Sand.
9. Technical style of Chopin's works; revolutionizes piano playing and opens a new domain for musical art.
10. Chopin's popularity universal and apparently permanent; union in his works of perfect artistic form with romantic poetic fancy.

## REFERENCES.

1. *Niecks*. Frederick Chopin as a Man and Musician.
2. *Liszt*. Life of Chopin, translated by Martha W. Cook.
3. *Karasowsky*. Frederic Chopin, translated by Emily Hill.
4. *Naumann*. History of Music, II., pp. 1141-53.
5. *George Sand*. Chopin: Sketches from "A History of my Life," and "A Winter in Majorca," translated by Grace Curtis.
6. *Finck*. Chopin, and other Musical Essays; essay i.
7. *Hueffer*. Musical Studies, chap. ii.
8. *Engel*. From Mozart to Mario, I., chap. iii.
9. *Schumann*. Music and Musicians, I., pp. 4-7, 199-210, 283-4.
10. *Ramann*. Life of Liszt, I., bk. ii., chap. ix.
11. *Ehlert*. From the Tone World, pp. 267-88.
12. *Klezynski*. The Works of Chopin and their Proper Interpretation, translated by Whittingham.
13. *Weitzmann*. History of Pianoforte Playing, pp. 156-60.
14. *Fillmore*. History of Pianoforte Music, pp. 134-56.
15. *Parry*. The Art of Music, pp. 326-8.  
For catalogue of works see Niecks' Chopin.

## XLV.

## FRANZ LISZT.

1811-1886.

1. The development of piano technic culminates in Liszt.
2. Four stages in the history of modern clavier technic, represented by (1) Sebastian Bach; (2) Emanuel Bach, Mozart; (3) Weber, Moscheles, Thalberg; (4) Chopin, Liszt, Rubinstein.
3. Summary of the characteristics of these schools.
4. Liszt's nationality, early life, and surroundings.
5. Precocity as a pianist; a pupil of Czerny; visit to Paris.
6. The revolutionary movements in French art and life in the '30s; their effect on Liszt; his tendency to religious enthusiasm.
7. New ambition kindled by the performances of Paganini in 1831; retires from public life for study.
8. Rivalry with Thalberg in Paris, 1835.
9. Leads the life of a traveling virtuoso, 1835-49; unexampled success; gradual elevation of his ideals as a performing artist.
10. Takes up his residence in Weimar in 1849 as court chapel-master; exchanges the life of a concert player for that of a composer and music director.
11. Artistic aims in this capacity; his work in behalf of the older masters, and his relation to the new movements.
12. Importance of his aid to Wagner, Berlioz, Chopin, Schumann, and others.
13. Resigns his official position at Weimar in 1861; activity of his later years as teacher and composer; unique position in European art life.
14. Personal qualities.
15. Liszt as a pianist; his contributions to the development of piano technic.
16. Remarkable character of his work as teacher of piano playing; the "musical court" at Weimar; distinguished pupils.
17. Liszt as a composer; piano works, original and transcriptions;

the Hungarian Rhapsodies, introduction of the Hungarian spirit into the modern art current; orchestral works, the symphonic poems and the program symphonies; songs; religious works for chorus and orchestra; controversy over Liszt's rank as a composer.

18. Literary works; value of his critical writings; his permanent influence upon musical art.

### REFERENCES.

1. *Ramann*. Life of Liszt.
2. *Nohl*. Life of Liszt, translated by Upton.
3. *Grove's Dictionary*; articles—Liszt (Vol. II. and appendix), Pianoforte Playing (pp. 741-2), Symphony (pp. 39-40), Song (p. 631).
4. *Liszt*. Letters, translated by Constance Bache.
5. Letters of Wagner and Liszt, translated by Hueffer.
6. *Moscheles*. Recent Music and Musicians; see index.
7. *Schumann*. Music and Musicians, I., pp. 144-54, 349-57, 361-3.
8. *Naumann*. History of Music, II., pp. 1186-92.
9. *Niecks*. Frederic Chopin; see index.
10. *Hueffer*. Half a Century of Music in England,—Liszt in England.
11. *Hueffer*. The Music of the Future,—Liszt.
12. *Finck*. Wagner and his Works; see index.
13. *Amy Fay*. Music Study in Germany, pp. 203-62.
14. *Saint-Saëns*. Franz Liszt, in the Century Magazine, Feb., 1893.
15. *Ferris*. Great Pianists and Violinists.
16. *Weitzmann*. History of Pianoforte Playing, pp. 180-98.
17. *Fillmore*. History of Pianoforte Music, pp. 199-207.
18. *Upton*. The Standard Symphonies: Liszt.
19. *Upton*. The Standard Oratorios: Liszt.

## XLVI.

## FRENCH AND ITALIAN OPERA IN THE NINETEENTH CENTURY.

1. Revival of operatic genius in France and Italy under new conditions and in new styles.
2. Disappearance of the old "god and hero" opera; its successors; influence of Gluck and Mozart.
3. Political changes; the French Revolution and the supremacy of Napoleon, 1790-1815; influence of these conditions upon musical art, particularly in Paris.
4. Napoleon as a patron of music.
5. The Paris Conservatoire founded, 1795; importance of this event in the subsequent history of French music.
6. The *opéra comique* after Gretry.
7. Boieldieu (1775-1834).
8. Auber (1782-1871); the foremost of recent French opera writers; distinguished both in *opéra comique* and grand opera; the highest excellencies of French musical comedy exemplified in his works.
9. Hérold (1791-1833); Halévy (1799-1862); Adam (1803-1856); Bizet (1838-1875) and his opera "*Carmen*."
10. Paris as the head center of operatic performance in the nineteenth century.
11. Predominance of German and Italian composers in the history of the modern French opera.
12. Cherubini (1760-1842); his eminence as composer for the church and the operatic stage.
13. Vicissitudes of his career in Paris; his later series of operas culminating with "*Medea*" (1797) and "*The Water Carriers*," 1800.
14. Severity of his art ideals; his stern and uncompromising character excites the dislike of the Emperor Napoleon; disappointment and chagrin drives him into privacy.
15. His silence broken by a series of large church works, beginning in 1809.
16. Changed circumstances after the fall of Napoleon; honored

as the foremost musician of France; becomes director of the Paris Conservatoire in 1822.

17. Character of his works; elevation of style; his unsurpassed science; depth and grandeur of his church compositions.

## REFERENCES.

### Napoleonic Period; Opéra Comique:

1. *Naumann*. History of Music, II., pp. 1084-99.
2. *Grove's Dictionary*; articles—Opera (pp. 522-3), Schools (p. 304), Conservatoire de Musique, Auber, Boieldieu, Bizet, Hérold, Halévy.
3. *Upton*. The Standard Operas: Auber, Bizet, Boieldieu.
4. *Hogarth*. Memoirs of the Musical Drama, II., chap. xii.
5. *Chorley*. Music and Manners in France and Germany, I., chap. ii.
6. *Parry*. The Art of Music, pp. 339-41.

### The Grand Opera; Cherubini:

7. *Naumann*. History of Music. II., pp. 1054-76, 1107-13.
8. *Grove's Dictionary*; articles—Opera (pp. 520, 525), Schools (p. 303), Cherubini, Requiem (pp. 111-12).
9. *Bellasis*. Memorials of Cherubini.
10. *Hogarth*. Memoirs of the Musical Drama, II., chap. xii.
11. *Parry*. The Art of Music, p. 338.

---

## XLVII.

## FRENCH AND ITALIAN OPERA IN THE NINETEENTH CENTURY—II.

1. Spontini (1774-1851).
2. Writes at first in the shallow Neapolitan style.
3. Goes to Paris in 1803; change of style; obtains European renown with "The Vestal", 1807; "Ferdinand Cortez", 1809.
4. These operas remarkable for scenic splendor and impressive action as well as musical brilliancy; a stage reflection of the pomp and pride of Napoleonic imperialism.



5. "Olympia", 1819; decline of Spontini's prestige in Paris.
6. Becomes director of the Royal Opera in Berlin in 1820; produces "Agnes of Hohenstaufen", 1829.
7. Quarrels with the court; released from his engagement in 1841.
8. Spontini as an exponent of the "historic school" of opera; gorgeous setting of his works, dignity of their plots, brilliancy of musical and spectacular effects.
9. The Paris grand opera under the influence of the "historic" movement; Auber's "Masaniello", 1828; its musical beauty, vividness of local color, and truth of characterization.
10. Meyerbeer (1794-1864); the culmination of the "historic school."
11. After producing unimportant operas in Germany and Italy, goes to Paris in 1826.
12. Artistic conditions in Paris about 1830; the period of ferment; struggle of the classicists and romanticists; passion for novelty and sensationalism.
13. Meyerbeer as a man of the time; "Robert the Devil," 1831; its coarseness and demonic power.
14. His masterpiece. "The Huguenots", 1836; its strength and weakness; subsequent operas.
15. Conflicting judgments of the value of Meyerbeer's work; confusion of styles, inequality, extravagance and sensationalism, mercenary aims, dramatic power of a high order but frequently degraded to the purposes of vain display; his influence upon Wagner and others.

## REFERENCES.

### Spontini:

1. *Grove's Dictionary*; article—Spontini.
2. *Naumann. History of Music*, II., pp. 1107-8, 1114-22.
3. *Finck. Richard Wagner*, I., pp. 161-2.

### Auber:

4. *Naumann. History of Music*, II., pp. 1066-72.
5. *Grove's Dictionary*; article—Auber.
6. *Upton. The Standard Operas: Auber*.
7. *Engel. From Mozart to Mario*, I.,—Auber.

8. *Finck*. Richard Wagner, I., pp. 311-2.

**Meyerbeer:**

9. *Naumann*. History of Music, II., pp. 981-3, 994-1001.
10. *Grove's* Dictionary; articles—Meyerbeer, Schools (p. 303).
11. *Upton*. The Standard Operas: Meyerbeer.
12. *Edwards*. Essays on the Musical Drama, chaps. xxiii. and xxiv.
13. *Edwards*. Famous First Representations, chap. xi.
14. *Chorley*. Music and Manners in France and Germany, I., chaps. iii. and vii.
15. *Schumann*. Music and Musicians, I., pp. 302-7.
16. *Ramann*. Life of Liszt, I., bk. ii., chap. vii.
17. *Finck*. Richard Wagner, I., pp. 306, 335-42.
18. *Wagner*. Opera and Drama, translated by Ellis, pp. 87-101.
19. *Parry*. The Art of Music, pp. 342-5.

---

XLVIII.

FRENCH AND ITALIAN OPERA IN THE NINETEENTH CENTURY.—III.

1. The later Italian school; revival of the earlier melodic genius of Italy.
2. Rossini (1792-1868) restores the glory of Italian melody.
3. Excitement produced by his opera "Tancred", 1813; Rossini becomes entertainer-in-chief to all Europe.
4. "The Barber of Seville" (1816), the most perfect specimen of Italian opera buffa.
5. Remarkable fecundity as opera writer; his career as opera writer culminates and ends with "William Tell", 1829.
6. The Rossini furor and its causes; relaxation of musical taste, demand for music as a means of amusement only; Rossini's works perfectly adapted to gratify this demand; seductiveness of his melody.
7. Essential shallowness of most of his work; constant striving for temporary effect.

8. The better qualities in Rossini's work; remarkable advance shown in "William Tell."
9. Unaccountable abandonment of the operatic stage after "William Tell."
10. Rossini's music for the church; the Stabat Mater, and Missa Solemnis; false ideals of religious art.
11. Rossini's successors; new triumphs of Italian melody and song.
12. Bellini (1801-1835); Donizetti (1798-1848); Verdi (1813- ) in his earlier works.
13. Essential similarity in their styles and aims; dramatic power sacrificed to vocal effect; weakness of the orchestral element; conventionality in form and expression.
14. The wonders of Italian singing in the nineteenth century; Catalani, Pasta, Jenny Lind, Malibran, Patti, Lablache, Rubini, Mario, Campanini, and others.
15. Similarity between the Italian opera schools of the eighteenth and the nineteenth centuries in respect to the freedom of the singers; inherent weakness of this form of art.
16. Decline of this school of opera; changed demands upon singers under the influence of the German Lied and the Wagner music drama.

#### REFERENCES.

1. *Grove's Dictionary*; articles—Bellini, Donizetti, Rossini, Verdi, Schools (pp. 300-3).
2. *Naumann*. History of Music, II., pp. 1122-35, 1236-8.
3. *Langhans*. History of Music, pp. 72-4.
4. *Upton*. The Standard Operas: Bellini; Donizetti; Rossini; Verdi.
5. *Edwards*. Essays on the Lyrical Drama, I., chap. xxv.; II., chaps. xxvii. and xxviii.
6. *Edwards*. Famous First Representations, chap. viii.
7. *Engel*. From Mozart to Mario, II.,—Rossini; Verdi.
8. *Hogarth*. Memoirs of the Musical Drama, II., chaps. xiii. and xiv.
9. *Parry*. The Art of Music, pp. 306-9.

10. *Chorley*. Music and Manners in France and Germany, I., chap. v.
11. *Edwards*. Life of Rossini.
12. *Edwards*. Rossini and his School (Great Musicians Series).
13. *Pougin*. Life of Verdi, translated by Matthews.
14. *Finck*. Wagner and his Works, I., pp. 80-1, 309-11, 160, 481-3.
15. *Wagner*. Opera and Drama (Ellis), pp. 41-6, 48-9.
16. *Henderson*. The New Italian School of Opera, in the Century Magazine, November, 1893.

#### Singers:

17. *Finck*. Chopin, and other Musical Essays, essay v.
18. *Grove's Dictionary*; article—Singing; see also under names of famous singers.
19. *Engel*. From Mozart to Mario, II., Singers.
20. *Ferris*. Great Singers.
21. *Edwards*. Essays on the Lyrical Drama, II., chap. xxxiv.
22. *Edwards*. The Prima Donna.
23. *Mapleson*. Memoirs.
24. *Holland & Rockstro*. Memoirs of Mme. Jenny Lind-Goldschmidt.

---

#### XLIX.

#### RICHARD WAGNER.

1813-1883.

1. Birth and early years; formative influences; youthful literary and musical tastes.
2. Brief period of musical instruction; 'art, life, and himself his educators.'
3. First attempts in opera composing.
4. Becomes opera director at Magdeburg, Königsberg, and Riga, 1834-7; "Rienzi" composed, 1839.
5. Dreams of European fame; goes to Paris, 1839.
6. Disillusions; failure to obtain recognition; extreme privations
7. Educational value of his experience in Paris; learns the hol-

lowness of the reigning opera; becomes conscious of the higher needs of dramatic art, and of his own powers.

8. Literary productions in Paris.
9. Enters the field of romantic opera with "The Flying Dutchman," 1841.
10. Becomes acquainted with the stories of Tannhäuser, Lohengrin, and Parsifal.
11. "The Flying Dutchman" performed at Dresden, 1843.
12. Becomes court chapel-master at Dresden, 1843.

## REFERENCES.

### Biographies, Biographic Materials, etc.:

1. *Finck*. Wagner and his Works.
2. *Jullien*. Richard Wagner, his Life and Works, translated by Florence P. Hall.
3. *Muncker*. Richard Wagner, translated by Landman.
4. *Praeger*. Wagner as I Knew Him.
5. *Wagner* (?). The Work and Mission of my Life, in the North American Review, August and September, 1879.
6. *Hueffer*. Richard Wagner (Great Musicians Series).
7. *Grove's Dictionary*; article—Wagner.
8. Correspondence of Wagner and Liszt, translated by Hueffer.
9. Wagner's Letters to Uhlig, Fischer, and Heine, translated by Shedlock.
10. *Wagner*. Prose Works, translated by Ellis, I—Autobiographic Sketch; A Communication to my Friends.
11. *Hueffer*. A Half Century of Music in England,—Wagner in England.

### Rienzi:

12. *Finck*. Wagner and His Works, I., pp. 59-60, 99-114.
13. *Hueffer*. Richard Wagner (Great Musicians Series), pp. 6, 8-15.
14. *Jullien*. Richard Wagner, I., pp. 45-52.
15. *Wagner*. Prose Works (Ellis), I., pp. 298-9.
16. *Upton*. The Standard Operas: "Rienzi."
17. *Kobbé*. Wagner's Life and Works, I., pp. 171-5.

### The Flying Dutchman:

18. *Finck*. Wagner and His Works, I., pp. 115-32.
19. *Hueffer*. Richard Wagner (Great Musicians Series), pp. 8, 15-19.
20. *Wagner*. Prose Works (Ellis), I., pp. 299, 301, 304, 306-11.
21. *Upton*. The Standard Operas: "The Flying Dutchman."
22. *Kobbé*. Wagner's Life and Works, I., pp. 175-85.
23. *Jullien*. Richard Wagner, I., pp. 55-66.

---

### L.

### RICHARD WAGNER.—II.

1. First performance of "Tannhäuser" at Dresden, 1845.
2. "Tannhäuser" an epoch-making work; the first definite revelation of Wagner's new method; the poem and its musical treatment.
3. Disappointing response of the public to "Tannhäuser"; Wagner's explanation of this indifference.
4. Wagner's artistic schemes; their impracticable nature; growing restlessness.
5. The Saxon Revolution, 1848-9; its causes; Wagner's sympathy with it in the hope of more favorable artistic conditions; "Art and Revolution"; proscribed and driven into exile; finds refuge in Switzerland.
6. "Lohengrin" completed before leaving Dresden; its performance at Weimar in 1850 under direction of Liszt.
7. Friendship of Liszt and Wagner; its important consequences to Wagner.
8. Characteristics of "Lohengrin"; further development of Wagner's mature style; fusion of poetical and musical expression.
9. Literary activity; proclaims his theories to the world in a series of pamphlets.
10. Chief literary works of this period; Wagner as a critic and philosopher.
11. Wagner's enemies; almost universal hostility; to what extent was Wagner himself responsible for it?

## REFERENCES.

**Tannhäuser:**

1. *Finck*. Wagner and His Works, I., pp. 99, 163-98, 67-88.
2. *Muncker*. Richard Wagner, pp. 31-6.
3. *Hueffer*. Richard Wagner (Great Musicians Series), pp. 20-4.
4. *Upton*. The Standard Operas: "Tannhäuser."
5. *Kobbé*. Wagner's Life and Works, I., pp. 185-96.
6. *Jullien*. Richard Wagner, I., pp. 96-101, chap. viii.

**Lohengrin:**

7. *Finck*. Wagner and His Works, I., pp. 199-200, 235-77.
8. *Jullien*. Richard Wagner, I., pp. 114-22.
9. *Muncker*. Richard Wagner, pp. 36-9.
10. *Hueffer*. Richard Wagner (Great Musicians Series), pp. 26-34.
11. *Upton*. The Standard Operas: "Lohengrin."
12. *Kobbé*. Wagner's Life and Works, I., pp. 196-210.
13. *Wagner*. Prose Works (Ellis), I., pp. 333-4, 341-4.

**Critical Writings:**

14. Wagner's Prose Works (Ellis), Vols. I. and II.
15. Art Life and Theories of Richard Wagner, selected and translated by Burlingame.
16. Beethoven, translated by Dannreuther.
17. On Conducting, translated by Dannreuther.

**Criticism of Wagner's Prose Writings:**

18. *Finck*. Wagner and His Works, I., pp. 288-347.
19. *Jullien*. Richard Wagner, I., pp. 124-34.
20. *Muncker*. Richard Wagner, pp. 45-50.
21. Wagner's Prose Works (Ellis), translator's prefaces to Vols. I. and II.

## LI.

## RICHARD WAGNER.—III.

1. Work on "The Ring of the Nibelung."
2. Wagner's ideal in the construction of this drama; conception

of a German national dramatic and musical art.

3. Years of exile; privations in Switzerland; poverty, friendlessness, and distress; tenacity of artistic purpose.
4. "Tristan and Isolde" written, 1857-59; this work the most complete and consistent illustration of Wagner's artistic theories.
5. Performance of "Tannhäuser" in Paris, 1861.
6. Permitted to return to Germany, 1862; continued disappointments.
7. Relief at last; goes to Munich under the patronage and protection of King Ludwig II. of Bavaria.
8. "Tristan and Isolde" performed at Munich, 1865.
9. "The Mastersingers of Nuremberg"; first performance at Munich, 1868.

#### REFERENCES.

##### **Tristan and Isolde:**

1. Text, translated by H. & F. Corder.
2. *Finck*. Wagner and His Works, II., pp. 133-70.
3. *Jullien*. Richard Wagner, I., pp. 182-4, 192-205.
4. *Hueffer*. Richard Wagner (Great Musicians Series), pp. 67-70.
5. *Muncker*. Richard Wagner, pp. 61-5.
6. *Kobbé*. Wagner's Life and Works, II., pp. 107-36.
7. *Wolzogen*. Guide through the Music of "Tristan and Isolde," translated by Mosely.
8. *Krehbiel*. Studies in the Wagnerian Drama, chap. ii.
9. *Henderson*. Preludes and Studies,—A Study in "Tristan."
10. *Dippold*. Great Epics of Mediæval Germany, chap. ix.

##### **The Mastersingers of Nuremberg:**

11. Text, translated by H. & F. Corder.
12. *Finck*. Wagner and His Works, II., pp. 211-36.
13. *Jullien*. Richard Wagner, II., pp. 222-30.
14. *Kobbé*. Wagner's Life and Works, II., pp. 137-76.
15. *Hueffer*. Richard Wagner (Great Musicians Series) pp. 72-82.
16. *Muncker*. Richard Wagner, pp. 68-71.
17. *Krehbiel*. Studies in the Wagnerian Drama, chap. iii.
18. *Heintz*. Richard Wagner's "Mastersingers of Nuremberg," translated by Cornell.



## LII.

## RICHARD WAGNER.—IV.

1. Revival of the plan for a national theatre and school of dramatic art; Bayreuth chosen; the Bayreuth theatre begun, 1873.
2. Performance of "The Ring of the Nibelung" at Bayreuth, 1876; Wagner's triumph.
3. "The Ring of the Nibelung"; its plot and characters, and the originals in Northern myth and legend; musical and poetic treatment by Wagner; ethical basis.
4. "Parsifal" performed at Bayreuth, 1882.
5. The subject and characters of "Parsifal," whence derived; the myths of the Holy Grail and of Parzival; Wolfram von Eschenbach's poem; Wagner's adaptation; poetry, music, scenery, and action in "Parsifal."
6. Wagner's last days at Venice; final honors in Germany.
7. Wagner as a man.

## REFERENCES.

**The Ring of the Nibelung:**

1. Text, translated by H. & F. Corder.
2. *Wolsogen*. Guide through the music of "The Ring of the Nibelung," translated by Dole.
3. *Finck*. Wagner and His Works, I., pp. 348-58, 409-12; II., pp. 313-67.
4. *Jullien*. Richard Wagner, II., chap. xii.
5. *Muncker*. Richard Wagner, pp. 50-9.
6. *Hueffer*. Richard Wagner (Great Musicians Series), pp. 85-106.
7. *Kobbé*. Wagner's Life and Works, II., Introduction, pp. 7-106.
8. *Krehbiel*. Studies in the Wagnerian Drama, chap. iv.
9. *Hueffer*. Musical Studies,—Richard Wagner and his "Ring of the Nibelung"; The Wagner Festival at Bayreuth.
10. Correspondence of Wagner and Liszt, letter 67.
11. *Anderson*. The Norse Mythology.

12. *Dippold*. Wagner's Poem "The Ring of the Nibelung."
13. *Dippold*. Great Epics of Mediæval Germany.
14. *Henderson*. Preludes and Studies,—A study of "Der Ring des Nibelungen."

**Parsifal:**

15. Text, translated by H. & F. Corder.
16. *Wolzogen*. Guide through the music of "Parsifal," translated by Cornell.
17. *Kobbé*. Wagner's Life and Works, II., pp. 177-211.
18. *Finck*. Wagner and His Works, II., pp. 398-429.
19. *Jullien*. Richard Wagner, II., pp. 335-51.
20. *Muncker*. Richard Wagner, pp. 96-102.
21. *Krehbiel*. Studies in the Wagnerian Drama, chap. v.
22. *Warner*. Wagner's "Parsifal," in the Atlantic Monthly, Jan., 1883, reprinted in A Roundabout Journey.
23. *Henderson*. Preludes and Studies,—The Book of "Parsifal."
24. *Dippold*. Great Epics of Mediæval Germany, chap. viii.

---

LIII.

RICHARD WAGNER.—V.

1. Variety and extent of the questions involved in the study of Wagner's works.
2. His conception of the powers and possibilities of the musical drama.
3. Wagner as the regenerator of the lyric drama; the opera before Wagner; his arraignment of its ideal and methods.
4. The union of the arts in the lyric drama; relationship of the poetic, musical, and scenic elements.
5. The place and function of music in the Wagner drama; reactive influence of music upon poetry and action.
6. Wagner's view of the proper subject of a music drama; themes, plots, and characters of his dramas; the Teutonic mythology and heroic legends, and Wagner's use of them.
7. The text of Wagner's dramas; Wagner as poet.
8. The vocal style of Wagner's mature dramas; his theory of

the origin of music; "emotional tone speech," and its highest development in these works; abandonment of vocal rhythms derived from instrumental music.

9. Unity of word and tone; vocal requirements; the new school of dramatic singing.
10. The form of Wagner's works conditioned by poetic and dramatic laws; rejection of the aria form; the "endless melody"; subordination of all individual elements to the dominant dramatic motive.
11. Function of the orchestra; unrivaled power of reflecting dramatic motives and situations in instrumental music; the culmination of the development of the orchestra.
12. "Leading motives" (Leitmotive), and Wagner's use of them; value of this method.
13. Wagner's contributions to the further development of harmony; thematic development; counterpoint.
14. Scenery in Wagner's works; importance attached to costume and other accessories; Wagner as conductor, stage architect, and manager; the Bayreuth theatre.
15. Grandeur and poetic elevation of Wagner's works; their ethical import; the philosophy of Schopenhauer; Wagner's characters as types; love of the allegorical and symbolic; the religious element, particularly as shown in "Parsifal."
16. Wagner's growing fame; nature of his impression upon the world.

#### REFERENCES.

##### Poetic and Musical Style and Theories; Regeneration of the Lyric Drama:

1. *Wagner*. Prose Works (Ellis), Vol. I., Art and Revolution; The Art-Work of the Future; A Communication to my Friends; Vol. II., Opera and Drama.
2. Art Life and Theories of Richard Wagner (Burlingame); The Music of the Future.
3. *Wagner*. Beethoven (Dannreuther).
4. *Grove's Dictionary*; article—Wagner (pp. 366-8).
5. *Hueffer*. Richard Wagner (Great Musicians Series), pp. 41-64.

6. *Hueffer*. Richard Wagner and the Music of the Future, pp. 16-48, 74-85.
7. *Parry*. The Art of Music, pp. 349-63.
8. *Krehbiel*. Studies in the Wagnerian Drama, chap. i.
9. *Mathews*. How to Understand Music, II., pp. 21-3.
10. *Kobbé*. Wagner's Life and Works, I., pp. 136-51.
11. *Finck*. Wagner and His Works, II., pp. 148-61, 161-9, 467-503.
12. *Jullien*. Richard Wagner, II., chap. xv.

#### **Scenery; the Bayreuth Theatre:**

13. *Apthorp*. Wagner and Scenic Art, in Scribner's Magazine, November, 1887.
14. Art Life and Theories of Richard Wagner (Burlingame),—The Opera House at Bayreuth.
15. *Finck*. Wagner and His Works, II., pp. 262-87.
16. *Kobbé*. Wagner's Life and Works, I.,—Bayreuth Echoes.

#### **Philosophy:**

17. *Wagner*. Prose Works (Ellis), I. and II.
18. *Wagner*. Beethoven (Dannreuther).
19. *Hueffer*. Richard Wagner and the Music of the Future, pp. 4-14.
20. Correspondence of Wagner and Liszt (*Hueffer*), letters 107, 190.
21. *Hueffer*. Musical Studies,—Arthur Schopenhauer.
22. *Krehbiel*. Studies in the Wagnerian Drama, pp. 162-8.
23. *Muncker*. Richard Wagner, pp. 94-5, 98.
24. *Finck*. Wagner and His Works, II., pp. 247-52.

## SUPPLEMENT.

## CORRECTIONS.

SECTION I., reference 1, instead of Essays, Moral, Political, and Æsthetic, read: Progress, Its Law and Cause.

SECTION II., reference 3, instead of Ancient Hebrew Music, read: A Collection of Principal Melodies of the Synagogue.

SECTION XXXIII., topic 12, instead of 1778, read: 1788.

## ADDITIONAL REFERENCES.

## SECTION I.

*Wallaschek.* Primitive Music.

*Engel.* Music of the Most Ancient Nations.

*Naumann.* History of Music, I., chaps. i. and ii.

*Parry.* The Art of Music, chaps. i.-iii.

## SECTION II.

*Stainer.* The Music of the Bible.

*Cowen.* Studies in Worship Music, I.,—The Jewish Synagogue Service.

*Parry.* The Art of Music, pp. 24-30.

## SECTION III.

*Hope.* Mediæval Music, chap. vi.

## SECTION IV.

*Parry.* The Art of Music, pp. 45-51, chap. iv.

Under Latin Hymns: Schaff, Church History, IV., chap. x., secs. 95 and 96.

## SECTION VI.

*Parry.* The Art of Music, chap. v.

## SECTION VII.

*O'Brien.* History of the Mass.

*Ouseley.* The Mass.

*McClintock & Strong's* Cyclopædia; article—Mass.

*Grove's* Dictionary; article—Mass, pp. 231-3.

## SECTION X.

Reference 6, add Psalter; Schools, pp. 268-77, 281-7.

*Stainer & Barrett's* Dictionary of Musical Terms; articles—  
Chant, Cathedral Music, Anthem.

*Brooks.* Olden Time Music.

*Gould.* Church Music in America.

*Earle.* The Sabbath in Puritan New England.

*Perkins & Dwight.* History of the Handel and Haydn Society.

*Glass.* The Story of the Psalters.

#### SECTION XII.

*Parry.* The Art of Music, pp. 125-30.

The Steinert Collection of Keyed and Stringed Instruments.

#### SECTION XV.

*Parry.* The Art of Music, chap. vi.

#### SECTION XXVII.

Under The Opera in England, add: For the Masque, see  
*Ward.* English Dramatic Literature; and *Naumann.* His-  
tory of Music, II., p. 915.



## APPENDIX.

The following list includes most of the works mentioned in the preceding references, omitting all but a few of those that do not deal primarily with music. The books with authors' names in italics are particularly recommended to those who wish to form a small library.

- Ambros*. The Boundaries of Music and Poetry. Tr. by Cornell. N. Y., Schirmer, 1893; 187 pp.
- Bach*. The Art Ballad: Schubert and Loewe. Edinburgh and London, Blackwood, 1891; 215 p.
- Bacon and Allen (editors). The Hymns of Martin Luther, set to their Original Melodies, with an English Version. N. Y., Scribner, 1883.
- Banister. Lectures on Musical Analysis. London, Bell, 1888; 376 p.
- Barrett. English Glee and Madrigal Writers. London, Reeves, 1877; 42 p.
- Barrett. English Glee and Part Songs. London, Longmans, 1886; 358 p.
- Beethoven. Letters, 2 vols. Tr. by Lady Wallace. N. Y., Hurd & Houghton, 1867.
- Bellasis. Cherubini: Memorials Illustrative of His Life. London, Burns & Oates, 1874; 429 p.
- Benedict. Weber. (Great Musicians Series.) N. Y., Scribner, 1881; 176 p.
- Berlioz. Autobiography, 2 vols. Tr. by Eleanor and Rachel Holmes. London, Macmillan, 1884.
- Berlioz. Letters, with Life by Bernard, 2 vols. Tr. by Dunstan. London, Remington, 1882.
- Berlioz. Selections from his writings. Tr. by Apthorp. N. Y., Holt, 1879.
- Brooks. Olden Time Music. Boston, Ticknor, 1888; 283 p.
- Burney. General History of Music, 4 vols. London, 1776.
- Chappell. History of Music From the Earliest Records to the Fall of the Roman Empire. London, Chappell & Co.
- Chorley. The National Music of the World. London, Low, 1880; 225 p.



- Chorley. Music and Manners in France and Germany, 3 vols. London, Longmans, 1841.
- Curwen.* Worship Music, 2 series. London, Curwen.
- Devrient. Recollections of Mendelssohn. Tr. by Natalia Macfarren. London, Bentley, 1869; 303 p.
- Dippold.* Richard Wagner's Poem, "The Ring of the Nibelung." N. Y., Holt, 1888; 240 p.
- Edwards. The Prima Donna, 2 vols. London, Remington, 1888.
- Edwards. The Lyrical Drama, 2 vols. in one. London, Allen, 1881.
- Edwards. Famous First Representations. London, Chapman, 1886; 253 p.
- Edwards. Life of Rossini. Boston, Ditson; 358 p.
- Edwards. Rossini and His School. (Great Musicians Series.) N. Y., Scribner, 1881; 114 p.
- Ehlert. From the Tone World. Tr. by Helen Tretbar. N. Y., Tretbar, 1885; 288 p.
- Elson. History of German Song. Boston, New England Conservatory of Music, 1888; 288 p.
- Elson. Curiosities of Music. Boston, Ditson, 1880; 363 p.
- Engel, C. Musical Instruments. (South Kensington Museum Art Handbooks.) London, Chapman & Hall; 128 p.
- Engel, C. Researches into the Early History of the Violin Family. London, Novello, 1883; 168 p.
- Engel, C. Music of the Most Ancient Nations. London, Murray, 1864; 379 p.
- Engel, C.* An Introduction to the Study of National Music. London, Longmans, 1866; 435 p.
- Engel, L. From Mozart to Mario, 2 vols. London, Bentley, 1886.
- Fay. Music Study in Germany. Chicago, Jansen, McClurg & Co., 1881; 352 p.
- Ferris. Great Singers, 2 vols. N. Y., Appleton, 1893.
- Ferris. Great Violinists and Pianists. N. Y., Appleton, 1894; 326 p.
- Fillmore. The History of Pianoforte Music. N. Y., MacCoun, 1884; 245 p.
- Finck. Wagner and His Works, 2 vols. N. Y., Scribner, 1893.

- Finck. Chopin and Other Musical Essays. N. Y., Scribner, 1894 ; 273 p.
- Frost. Schubert. (Great Musicians Series.) N. Y., Scribner, 1881; 128 p.
- Gehring. Mozart. (Great Musicians Series.) N. Y., Scribner, 1883; 131 p.
- George Sand. Chopin : Sketches from "A History of My Life," and "A Winter in Majorca." Tr. by Grace Curtis. Chicago, Clayton, 1892; 96 p.
- Glass. The Story of the Psalter. London, Paul, 1888; 208 p.
- Goodrich. Complete Musical Analysis. Cincinnati, The John Church Co.; 352 p.
- Gould. Church Music in America. Boston, Gould, 1853; 240 p.
- Grove. Dictionary of Music and Musicians, 4 vols. London, Macmillan, 1879-1890.
- Grove. Beethoven's Nine Symphonies. Boston, Ellis, 1884; 229 p.
- Gurney. The Power of Sound. London, Smith, Elder & Co., 1880; 559 p.
- Haberl. Magister Choralis. Tr. by Donnelly. Ratisbon and New York, Pustet, 1892; 272 p.
- Hadow. Studies in Modern Music, 2 vols. N. Y., Macmillan, 1893-1895.
- Hanslick. The Beautiful in Music. Tr. by Cohen. London, Novello, 1891; 174 p.
- Hart. The Violin: Its Famous Makers and Their Imitators (popular ed.). London, Dulau, 1887; 450 p.
- Hart. The same, large and illustrated ed. London, Dulau, 1884; 483 p.
- Hawkins. General History of the Science and Practice of Music, 3 vols. New ed. London, 1853.
- Heintz. Richard Wagner's "Mastersingers of Nuremberg." Tr. by Cornell. N. Y., Schirmer, 1890; 128 p.
- Helmore. Plain Song. (Novello's Music Primers.) London, Novello.
- Helmore. Accompanying Harmonies to the Hymnal Noted. London, Novello.
- Henderson. Preludes and Studies. N. Y., Longmans, 1891; 245 p.

- Hensel. *The Mendelssohn Family*, 2 vols. Tr. by Klingemann. N. Y., Harper, 1881.
- Hiller. *Felix Mendelssohn*. Tr. by Glehn. London, Macmillan, 1874; 223 p.
- Hogarth. *Memoirs of the Musical Drama*, 2 vols. London, Bentley, 1838.
- Holland and Rockstro. *Memoir of Mme. Jenny Lind-Goldschmidt*, 2 vols. London, Murray, 1891.
- Holmes. *Life of Mozart*. London, Novello, 1878; 256 p.
- Hope. *Mediæval Music*. London, Stock, 1894; 181 p.
- Hopkins and Rimbault. *The Origin, History, and Construction of the Organ*. London, 1855; 596 p.
- Hueffer. *Musical Studies*. Edinburgh, Black, 1880; 258 p.
- Hueffer. *Richard Wagner and the Music of the Future*. London, Chapman, 1874; 333 p.
- Hueffer. *Half a Century of Music in England*. Philadelphia, Gebbie, 1889; 240 p.
- Hueffer. *Richard Wagner*. (Great Musicians Series.) N. Y., Scribner, 1881; 107 p.
- Hullah. *The History of Modern Music*, 3d ed. London, Longmans, 1881; 210 p.
- Hullah. *The Third or Transition Period of Musical History*. London, Longmans, 1876; 302 p.
- Jahn. *Life of Mozart*, 3 vols. Tr. by Pauline D. Townsend. London, Novello, 1882.
- Jullien. *Richard Wagner: His Life and Works*, 2 vols. Tr. by Florence P. Hall. Boston, J. B. Millet Co., 1892.
- Karasowsky. *Frederic Chopin: His Life, Letters, and Works*, 2 vols. Tr. by Emily Hill. London, Reeves, 1879.
- Kaiser and Sparger. *A Collection of the Principal Melodies of the Synagogue*. Chicago, Rubovits, 1893.
- Kleczynski. *The Works of Chopin and Their Proper Interpretation*. Tr. by Whittingham. London, Reeves; 76 p.
- Kobbé. *Wagner's Life and Works*, 2 vols. N. Y., Schirmer, 1890.
- Krehbiel. *Studies in the Wagnerian Drama*. N. Y., Harper, 1891; 198 p.
- Kreissle von Hellborn. *Life of Franz Schubert*, 2 vols. Tr. by A. D. Coleridge. London, Longmans, 1869.

- Kullak*. The Aesthetics of Pianoforte Playing. Tr. by Baker. N. Y., Schirmer, 1891; 328 p.
- Lampadius. Life of Mendelssohn. Tr. by Gage. N. Y., Leopoldt, 1865; 271 p.
- Langhans*. The History of Music in Twelve Lectures. Tr. by Cornell. N. Y., Schirmer, 1886; 184 p.
- Liszt. Life of Chopin. Tr. by Martha W. Cook. Boston, Ditson, 202 p.
- Liszt. Letters, 2 vols. Tr. by Constance Bache. N. Y., Scribner, 1894.
- Macfarren. Six Lectures on Harmony. London, Longmans, 1892.
- Macfarren. The Structure of a Sonata. London, Rudall, 1871; 16 p.
- Macfarren. Addresses and Lectures. London, Longmans, 1888; 279 p.
- Maitland. Schumann. (Great Musicians Series.) London, Low, 1884; 150 p.
- Mapleson. Memoirs, 2 vols. London, Remington, 1888.
- Marshall. George Frederic Handel. (Great Musicians Series.) N. Y., Scribner, 1883; 136 p.
- Mathews. How to Understand Music, 2 vols. Philadelphia, Theodore Presser.
- Mathews. Popular History of Music. Chicago, The "Music" Magazine Pub. Co., 1894.
- Mendelssohn. Letters from Italy and Switzerland. Tr. by Lady Wallace. Boston, Ditson; 360 p.
- Mendelssohn. Letters, 1833-47. Tr. by Lady Wallace. Boston, Ditson, 1866; 421 p.
- Mendelssohn-Bartholdy, Karl. Goethe and Mendelssohn. Tr. by Glehn. London, Macmillan, 1874; 198 p.
- Mme. Moscheles. Life of Moscheles, 2 vols. Adapted from the German by A. D. Coleridge. London, Hurst and Blacket, 1873.
- Moscheles. Recent Music and Musicians. Adapted from the German by A. D. Coleridge. N. Y., Holt, 1889; 434 p.
- Mozart. Letters, 2 vols. Tr. by Lady Wallace. Boston, Ditson, 1864.
- Muncker. Richard Wagner. Tr. by Landman. Bamberg, Buchner, 1891; 106 p.

- Naumann.* History of Music, 2 vols. Tr. by Praeger; edited by Ouseley. London, Cassell & Co.; 1332 p.
- Niecks.* Frederic Chopin as a Man and Musician, 2 vols. London, Novello, 1888.
- Nohl.* Beethoven Depicted by his Contemporaries. Tr. by Emily Hill. London, Reeves; 372 p.
- Nohl.* Life of Liszt. Tr. by Upton. Chicago, McClurg, 1889; 198 p.
- Nohl.* Life of Haydn. Tr. by Upton. Chicago, Jansen, McClurg & Co., 1883; 195 p.
- Nohl.* Life of Beethoven. Tr. by Lalor. Chicago, McClurg, 1888; 201 p.
- O'Brien.* History of the Mass. N. Y., Cath. Pub. Soc., 1893; 414 p.
- Parry.* The Art of Music. London, Kegan Paul, Trench, Trübner & Co., 1894; 374 p.
- Pauer.* Musical Forms. (Novello's Music Primers.) London, Novello, 1876; 186 p.
- Perkins and Dwight.* History of the Handel and Haydn Society. Boston, Mudge, 1883-1893.
- Pole.* The Philosophy of Music. London, Trübner, 1879; 316 p.
- Pole.* The Story of Mozart's Requiem. London, Novello, 1879; 91 p.
- Poole.* Sebastian Bach. (Great Musicians Series.) N. Y., Scribner, 1882; 138 p.
- Pougin.* Verdi: An Anecdotic History of his Life and Works. Tr. by Matthew. London, Grevel, 1887; 308 p.
- Praeger.* Wagner as I Knew Him. N. Y., Longmans, 1892; 334 p.
- Prout.* Musical Form. N. Y., Schirmer, 1893; 244 p.
- Ramann.* Franz Liszt, Artist and Man, 2 vols. Tr. by Miss Cowdery. London, Allen, 1882.
- Reissmann.* Life and Works of Robert Schumann. Tr. by Abby L. Alger. London, Bohn's Standard Library, 1886; 276 p.
- Riemann.* Catechism of Pianoforte Playing. London, Augener; N. Y., Schirmer; 92 p.
- Rimbault.* The Pianoforte; its Origin, Progress, and Construction. London, Cocks, 1860; 420 p.
- Ritter.* Music in England. N. Y., Scribner, 1890; 280 p.

- Ritter. *Music in America*. New ed. N. Y., Scribner, 1890; 521 p.
- Ritter. *History of Music in the Form of Lectures*, 2 series. Boston, Ditson, 1870-1874.
- Rockstro. *Life of George Frederic Handel*. London, Macmillan, 1883; 452 p.
- Rockstro. *Felix Mendelssohn-Bartholdy*. (Great Musicians Series.) N. Y., Scribner, 1884; 147 p.
- Rowbotham. *History of Music*, 3 vols. (Ancient and Early Christian Music.) London, Trübner, 1885-1887.
- Rudall. *Beethoven*. (Great Musicians Series.) London, Low, 1890; 165 p.
- Sandys and Foster. *The Violin*. London, J. R. Smith, 1864; 390 p.
- Schindler. *Life of Beethoven*. Boston, Ditson, 1841; 390 p.
- Schoelcher. *Life of Handel*. London, Cocks, 1857; 443 p.
- Schumann*. *Music and Musicians*, 2 vols. Tr. by F. R. Ritter. N. Y., Schuberth, 1880.
- Schumann. *Life of Schumann Told in His Letters*, 2 vols. Tr. by May Herbert. London, Bentley, 1890.
- Souza (compiler). *The National, Patriotic, and Typical Airs of all Lands*. Philadelphia, Coleman, 1890.
- Spencer. *The Origin and Function of Music; in Essays*, 3 vols. N. Y., Appleton, 1891.
- Spencer. *Concise Explanation of the Church Modes*. London, Novello; 96 p.
- Spillane. *History of the American Pianoforte*. N. Y., Spillane, 1890; 369 p.
- Spitta*. *Johann Sebastian Bach: His Work and Influence on the Music of Germany*, 3 vols. Tr. by Clara Bell and J. A. Fuller-Maitland. London, Novello, 1884-1888.
- Spohr. *Autobiography*. Tr. from the German. London, Longmans, 1865; 242 p.
- Stainer. *The Music of the Bible*. London, Cassell, 1882; 186 p.
- Stainer and Barrett. *Dictionary of Musical Terms*. Boston, Ditson; 456 p.
- Steinert *Collection of Keyed and Stringed Instruments*. N. Y., Trethbar, 1893; 170 p.

- Taylor. Sound and Music. London, Macmillan, 1883; 219 p.
- Thibaut. Purity in Music. Tr. by Broadhouse. London, Reeves; 103 p.
- Townsend. Franz Joseph Haydn. (Great Musicians Series.) N. Y., Scribner, 1884; 120 p.
- Upton. The Standard Operas. Chicago, McClurg, 1891; 371 p.
- Upton. The Standard Oratorios. Chicago, McClurg, 1893; 335 p.
- Upton. The Standard Symphonies. Chicago, McClurg, 1893; 331 p.
- Vernon Lee. Studies of the Eighteenth Century in Italy. London, Unwin, 1887; 298 p.
- Wagner*. Prose Works, 3 vols. Tr. by Ellis. London, Kegan Paul, 1893-1895.
- Wagner. On Conducting. Tr. by Dannreuther. London, Reeves, 1887; 122 p.
- Wagner. Beethoven. Tr. by Dannreuther. London, Reeves, 1880; 177 p.
- Wagner. Art Life and Theories. Selected and tr. by Burlingame. N. Y., Holt. 1889.
- Wagner and Liszt*. Correspondence, 2 vols. Tr. by Hueffer. N. Y., Scribner, 1889.
- Wagner*. Letters to Uhlig, Fischer, and Heine. Tr. by Shedlock. London, Grevel, 1890; 512 p.
- Wagner. Text of "Tristan and Isolde." Tr. by H. and F. Corder. Mainz, Schott.
- Wagner. Text of "The Mastersingers of Nuremberg." Tr. by H. and F. Corder. Mainz, Schott, 1882.
- Wagner. Text of "The Ring of the Nibelung." Tr. by H. and F. Corder. Mainz, Schott.
- Wagner. Text of "Parsifal." Tr. by H. and F. Corder. Mainz, Schott.
- Wallaschek. Primitive Music. London, Longmans, 1893; 326 p.
- Wasielewski. Life of Schumann. Tr. by A. L. Alger. Boston, Ditson, 1871; 275 p.
- Weber, Max von. C. M. von Weber: The Life of an Artist, 2 vols. Tr. by Simpson. Boston, Ditson.
- Weitzmann*. History of Piano Playing. Tr. by Baker. N. Y., Schirmer, 1893; 379 p.

- Wolzogen. Guide Through the Music of "Tristan and Isolde."  
Tr. by Mosely. Leipsic, Breitkopf & Härtel, 1884; 52 p.
- Wolzogen. Guide Through the Music of "The Ring of the Nibelung." Tr. by Dole. N. Y., Schirmer; 122 p.
- Wolzogen. Guide Through the Music of "Parsifal." Tr. by Cornell. N. Y., Schirmer; 100 p.
- 

A valuable work, completed too late for adoption into the reference lists, is *Famous Composers and their Works*, 30 parts; edited by John K. Paine, Theodore Thomas and Karl Klauser; Boston, J. B. Millet Company.

---

All of the books mentioned above may be secured through CHARLES SCRIBNER'S SONS, New York, at a favorable discount. They carry in stock a complete list of musical publications, and their catalogue will be sent to anyone on application.































Mus 39.162

Guide to the study of musical histo

Los Angeles Music Library

BCM4899



3 2044 041 022 732

